anxa
87-B
19858

CORPORATION OF LONDON ART GALLERY.

CATALOGUE

OF THE LOAN COLLECTION OF PICTURES 1895.

PRICE SIXPENCE.

CORPORATION OF LONDON

Art Gallery.

Catalogue of the Loan Collection of Pictures.

PREPARED BY A. G. TEMPLE, F.S.A.,
Director of the Art Gallery of the Corporation of London.

J. DOUGLASS MATHEWS, Esq., F.R.I.B.A.,
CHAIRMAN.

1895.

Blades, East & Blades,

Printers,

23, Abchurch Lane, London, E.C.

Committee.

THE RIGHT HONOURABLE THE LORD MAYOR.
JOSEPH DOUGLASS MATHEWS, Esq., F.R.I.B.A., Chairman
Sir REGINALD HANSON, Bart., M.P., LL.D., Alderman.
Sir STUART KNILL, Bart., LL.D., Alderman.
Sir GEORGE ROBERT TYLER, Bart.
GEORGE FAUDEL PHILLIPS, Esq., Alderman.
JAMES THOMSON RITCHIE, Esq., Alderman.
WILLIAM PURDIE TRELOAR, Esq., Alderman.
JAMES WALLINGER GOODINGE, Esq., F.R.G.S., Deputy.
RICHARD OSMOND HEARSON, Esq.
EDWARD LEE, Esq.
JAMES SHEPPARD SCOTT, Esq., Deputy.
ALFRED JORDAN HOLLINGTON, Esq., L.C.C
FRANCIS MONTIER MERCER, Esq., F.C.S.
ROWLAND NEATE PERRIN, Esq.
HENRY WILLIAM BROWN, Esq.
FREDERICK STANLEY, Esq.
JOHN KING FARLOW, Esq.
WILLIAM THORNBURGH BROWN, Esq., Deputy
WALTER OWEN CLOUGH, Esq., M.P.
HENRY HUGH THOMPSON, Esq.
JOHN FRANKLAND HEPBURN, Esq
SAMUEL ELLIOTT ATKINS, Esq., Deputy.
RICHARD IRISH COLLIER, Esq.
JAMES CALVERT COATES, Esq.
CHARLES JONES CUTHBERTSON, Esq
BANISTER FLETCHER, Esq., J.P., F.R.I.B.A.
WILLIAM COOPER, Esq.
JOHN BERTRAM, Esq., Deputy.
WILLIAM HENRY LIVERSIDGE, Esq.
OCTAVIUS DIXIE DEACON, Esq.
WHINFIELD HORA, Esq., Deputy.
CHARLES JOHN TODD, Esq.
JAMES PERKINS, Esq., F.R.G.S.
Captain WILLIAM CHARLES SIMMONS, Deputy.
HOWARD CARLILE MORRIS, Esq.
JOHN JAMES BADDELEY, Esq. (Past Chairman)
WILLIAM ROME, Esq., F.S.A., F.L.S.

THE permanent Art Gallery of the Corporation of London, at the Guildhall, was established in 1885, and the first Loan Exhibition was held in 1890. It was visited by 109,000 persons. The second was held in 1892, when 234,000 visitors were recorded. The third, held in 1894, brought to it upwards of 300,000 visitors, and was open for the first time on Sundays, the average attendance per hour on those days being 641.

THE Library Committee of the Corporation of London desire to express their thanks to the owners of works of Art for the kindness with which many distinguished and valuable productions have been placed at their disposal for the present Exhibition.

The Exhibition will be open from Tuesday, the 23rd April, to Sunday, the 21st July, inclusive.

Week Days 10 a.m. to 7 p.m.
Sundays 3 p.m. to 7 p.m.

The Admission will be free.

A. G. TEMPLE,
Director.

ART GALLERY OF THE
CORPORATION OF LONDON,
GUILDHALL, LONDON, E.C.
17th April, 1895.

Gallery I.

1 PLOUGHING.

Painted by GEORGE CLAUSEN, A.R.A.
Canvas 47 × 72 inches.
Lent by GEORGE MCCULLOCH, ESQ.
Exhibited at the Grosvenor Gallery, 1889.
Chicago Exhibition, 1893.

2 PREPARATIONS FOR FIRST COMMUNION.

Painted by HENRY WOODS, R.A.
Canvas 39½ × 57 inches.
Lent by ALFRED PALMER, ESQ.

THE priest is questioning the child who stands before him, surrounded by her friends and relations, who listen interestedly to her serious responses. The priest and child occupy the centre of the picture. To the left a man is seated and a dark handsome woman stands behind him, and to the right two girls are seen freely commenting on what is taking place. A group is by the door of the house, just outside of which the whole company is assembled. Bright costumes vivify the scene, and the genuine kindly interest in the child is discerned on every face.

Exhibited at the Royal Academy, 1883.
Royal Jubilee Exhibition, Manchester, 1887.

3 PAST WORK.

Painted by J. C. HOOK, R.A.
Canvas 29 × 50 inches.
Lent by HUMPHREY ROBERTS, ESQ.
Exhibited at the Royal Academy, 1886.

4 RICHARD II RESIGNING THE CROWN TO BOLINGBROKE.

Painted by SIR JOHN GILBERT, R.A., P.R.W.S.
Paper on Canvas. Water Colour. 50 × 40 inches.
Lent by W. Y. BAKER, ESQ.

RICHARD was conveyed by Bolingbroke to London and sent a prisoner to the Tower. "Bolingbroke at first told the King he only intended to assist him in the government of the kingdom; but as soon as he found him completely in his power, he openly declared his own design upon the Crown, and obliged him to sign a paper containing his resignation. The paper was read and approved by the Parliament. A list of crimes and errors of which the King had been guilty was read and he was then declared formally deposed; and the Archbishops of Canterbury and York led Bolingbroke to the empty throne."

Painted 1852.
Exhibited at the Chicago Exhibition, 1893.

5 ORLANDO PURSUING THE FATA MORGANA.

Painted by G. F. WATTS, R.A.
Canvas 65 × 47 inches.
Lent by the Corporation of Leicester.

FATA MORGANA is the personification of Fortune or Opportunity. She "has a lock of hair on her forehead, by which alone she may be captured; she leads her captive across rock and stream, dale and desert, flowers and field—for even thus is man's life the plaything of Fortune."

Exhibited at the New Gallery, 1889.
Presented by the artist to the town of Leicester as a mark of his high regard for Mr. John M. Cook, formerly of Leicester, and especially in recognition of his valuable work in Egypt.

6 ROUGH WEATHER OUTSIDE POOLE.

Painted by HENRY MOORE, R.A.
Canvas 24 × 40 inches.
Lent by HUMPHREY ROBERTS, ESQ.

7 ACTÆON AND THE HOUNDS.

Painted by BRITON RIVIERE, R.A.
Canvas 44 × 34 inches.
Lent by W. CLARENCE WATSON, ESQ.

ACTÆON, son of Aristaeus and Autonoë, a daughter of Cadmus, was trained in the art of hunting by the Centaur Cheiron, and, according to some accounts, being in love with Semele, Artemis caused him to be torn in pieces on Mount Cithaeron by his own hounds, to prevent his marrying her.

Exhibited at the Royal Academy, 1884.

8 LA PROMESSA SPOSA.

Painted by HENRY WOODS, R.A.
Canvas 36½ × 20¼ inches.
Lent by GEORGE GURNEY, ESQ., of Eastbourne.

THREE Venetian girls are together on some semi-circular stone steps that lead down to one of the canals. One of the girls is showing the others the new ring, which is on her finger, betokening betrothal, which they regard with interest. To the right the course of the canal is seen, spanned at some distance by a bridge. Tall houses, with stone balconies and green lattices, occupy the opposite side.
The natural attitudes of the girls, their richly colored dresses, the effective position on the steps of the broad piece of drapery, at which the betrothed maiden is working, and the pieces of orange peel lying about, constitute and complete a picture of great charm.

Painted for the present owner.
Exhibited at the Royal Academy, 1890.

9 CLAIRE.

Painted by CHARLES H. KERR.
Canvas 24 × 20 inches.
Lent by the Artist.

LIFE-SIZE head of a girl facing the right—head falling over slightly to her left; brown hair, black dress, white collar; right hand slightly showing.

Exhibited at the Royal Academy, 1886.

10 THE BIRTH OF A TITAN.

Painted by W. L. WYLLIE, A.R.A.
Canvas 24 × 40 inches.
Lent by GEORGE GURNEY, ESQ., of Eastbourne.

TOWARDS the right of the picture the huge newly-built ironclad has slid down the slips, and now rests upon the water. Her heavy armaments not being yet on board, she floats high, and her formidable ram is plainly seen.

Painted for the present owner.
Exhibited at the Royal Academy, 1890.

11 THE GATE OF THE KHALIF, CAIRO.

Painted by WILLIAM LOGSDAIL.
Canvas 44 × 32½ inches.
Lent by H. J. TURNER, ESQ.
Painted 1887.

12 FORGING THE ANCHOR.

Painted by STANHOPE A. FORBES, A.R.A.
Canvas 84 × 68 inches.
Lent by GEORGE MC CULLOCH, ESQ.
Exhibited at the Royal Academy, 1892.

13 ANSTYS COVE, SOUTH DEVON.

Painted by HENRY ZIMMERMAN, R.B.A.
Canvas 17½ × 36 inches.
Lent by the Artist.

14 CLAUDE DUVAL.

Painted by W. P. FRITH, R.A.
Canvas 41½ × 60 inches.
Lent by MRS. FIELDEN.

IT was upon Bagshot Heath that this notorious highwayman is said upon one occasion to have stopped a coach, and while his companions pillaged the occupants, besought the owner's wife to alight and dance a corranto with him in the road, before the eyes of her husband, offering in return to retain only a fourth part of the booty and suffering his fair partner to ransom the rest by dancing with him. The lady has just descended from the coach, and pallid with fear and indignation, is about to commence her constrained part. One of the subordinate thieves is whistling the tune to which the strange couple dance.

Exhibited at the Royal Academy, 1860.
Collection of Mr. W. Grapel until 1873.
Collection, anonymous until 1875.

15 SCANDAL.

Painted by G. A. STOREY, A.R.A.
Canvas 42 × 56 inches.
Lent by J. PIERPONT MORGAN, ESQ.

16 EASTWARD HO! AUGUST, 1857.

Painted by HENRY O'NEIL, A.R.A.
Canvas 54 × 42 inches.
Lent by E. A. LEATHAM, ESQ., J.P.

THE picture shows the huge black side of a transport vessel bound with troops for India, called there by the mutiny. The wives, sweethearts and friends of the soldiers are bidding farewell as they descend the accommodation ladder for the last time. The centre of the descending group is a heart-broken widowed mother, whose foot is on the last step, and who is gazing with wet eyes on the rough boatman in blue shirt, who is holding out to her his strong hand. Among others in the group should be noted the soldier's wife, in the red chequered shawl; the little girl in black waving her handkerchief; the young ensign in red scarf and full regimentals kissing the pretty girl in white muslin; the stolid boatman smoking with stolid indifference; the cold insolent lieutenant cursing the whole affair; and lastly the eager schoolboy faces of the younger soldiers.

Exhibited at the Royal Academy, 1858, where it made a great impression.

HENRY NELSON O'NEIL, A.R.A., was born at St. Petersburg, in 1817. In 1833 he came to England and entered the Royal Academy Schools. The present picture "was painted in 1858 and attracted great attention, and brought him into prominent notice as an artist." It has been engraved, as also its companion picture "Home Again," painted in 1859. He was elected an Associate in 1860, and died in 1880. His great picture "The death of Raphael," was exhibited here in 1890.

17 IN ROSS-SHIRE.

Painted by H. W. B. DAVIS, R.A.
Canvas 46 × 83 inches.
Lent by W. Y. BAKER, ESQ.

CATTLE and sheep are in the foreground, and to the left is a stream that winds among heather-covered hills toward a broad lake that lies to the right at the foot of the more distant mountains. The rich effect of early evening light suffuses this beautiful scene.

Exhibited at the Royal Academy, 1882.
Painted originally for Mr. Charles Neck.
Collection of Mr. Lees until 1884.
Engraved by M. Dormoy.

18 FISHERS OF THE NORTH SEA.

Painted by COLIN HUNTER, A.R.A.
Canvas 38 × 73 inches.
Lent by the Artist.
Exhibited at the Royal Academy, 1888

19 WHERE DEEP SEAS MOAN.

Painted by PETER GRAHAM, R.A.
Canvas 66 × 52 inches.
Lent by BENJAMIN ARMITAGE, ESQ., of Manchester.

20 "WIDE, WILD, AND OPEN TO THE AIR."

Painted by WILLIAM DICKSON.
Canvas 47½ × 72 inches.
Lent by the Artist.
Exhibited at the Royal Academy, 1894.

21 CIRCE.

Painted by J. W. WATERHOUSE, A.R.A.
Canvas 58½ × 36¼ inches.
Lent by the Executors of the late CHARLES E. LEES, ESQ., of Oldham.

CIRCE, a sorceress, lived in the Island of Ææa. When Ulysses landed there she turned his companions into swine. Seated in a golden chair with head thrown back and drapery falling from her right shoulder, both arms uplifted, a cup in her right hand, a wand in her left. A circular mirror is behind her, from the base of which on either side, the swine are seen.

"Who knows not Circe
The daughter of the Sun, whose charmed cup,
Whoever tasted, lost his upright shape
And downward fell into a grovelling swine."

Exhibited at the New Gallery, 1891.

22 JEPHTHAH.

Painted by SIR J. E. MILLAIS, BART., R.A.
Canvas 49 × 63 inches.
Lent by LORD ARMSTRONG, C.B.

"AND Jephthah vowed a vow unto the Lord, and said, If Thou shalt without fail deliver the children of Ammon into mine hands, then it shall be, that whatsoever cometh forth of the doors of my house to meet me, when I return in peace . . shall surely be the Lord's, and I will offer it up for a burnt offering. . . And, behold, his daughter came out to meet him . . and she was his only child . . and he rent his clothes and said, 'Alas, my daughter! thou has brought me very low . . for I have opened my mouth unto the Lord, and I cannot go back.'"

Exhibited at the Royal Academy, 1867.
Exhibition of Millais' works, at the Grosvenor Gallery, 1886.
Collection of Mr. Samuel Mendel (Manley Hall), until 1875.

23 LANDSCAPE.

Painted by ALEXANDER MANN.
Canvas 38 × 60 inches.
Lent by the Artist.

24 THE GARDEN OF THE HESPERIDES.

Painted by SIR FREDERIC LEIGHTON, BART., P.R.A.
Canvas, circular, 66½ inches diameter.
Lent by GEORGE MCCULLOCH, ESQ.

THE Hesperides were the beautiful guardians of the tree with the golden apples, which Ge had given to Hera at her marriage with Zeus. The poets describe them as possessing the power of sweet song. According to the earliest legends they lived on the river Oceanus, but later accounts have located them in the neighbourhood of Cyrene, Mount Atlas, or the Islands on the western coast of Libya. In their watch they were assisted by the dragon Ladon, who had been appointed by Juno to watch in the garden of the Hesperides, and who never slept.

Exhibited at the Royal Academy, 1892.
Chicago Exhibition, 1893.
Reproduced by the photo-engraving process, and published by Messrs. Arthur Tooth & Sons, 6, Haymarket, W.

25 OSSIAN'S GRAVE.

Painted by J. MCWHIRTER, R.A.
Canvas 82 × 58 inches.
Lent by BENJAMIN ARMITAGE, ESQ., of Manchester.

"By the stone of Mora I shall fall asleep. The winds whistling in my grey hair shall not awaken me. Depart on thy wings, O wind! Thou canst not disturb the rest of the Bard."

Exhibited at the Royal Academy, 1882.

26 ROSALIND AND CELIA.

Painted by SIR J. E. MILLAIS, BART., R.A.
Canvas 45 × 63 inches.
Lent by JAMES C. BUNTEN, ESQ., of Crieff, N.B.

SCENE: The forest of Arden.—Rosalind in boy's clothes and Celia, dressed as a shepherdess, are seated facing the spectator—Touchstone, the clown, is crouched at the right of the tree.

Rosalind. O Jupiter! how weary are my spirits!
Touchstone. I care not for my spirits, if my legs were not weary.
Rosalind. I could find in my heart to disgrace my man's apparel, and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore courage, good Aliena.
Celia. I pray you bear with me; I can go no further.

"*As you like it*," *Act II, Scene IV.*

Exhibited at the Royal Academy, 1868.
Exhibition of Millais' works at the Grosvenor Gallery, 1886.
Collection of A. G. Kurtz, of Liverpool.
Engraved in Mezzotint by W. H. Simmons, and published by Messrs. Henry Graves & Co., 6, Pall Mall.

27 AUTUMN.

Painted by MISS E. STEWART WOOD.
Canvas 40 × 60 inches.
Lent by GEORGE MCCULLOCH, ESQ.

28 AT THE GOLDEN GATE.

Painted by VAL C. PRINSEP, R.A.
Canvas 53½ × 37 inches.
Lent by the Corporation of Manchester.

ILLUSTRATING the parable of the wise and foolish Virgins. She has arrived at the gate to find it shut; those with trimmed lamps have passed through; on the floor lies her own lamp untrimmed.

Exhibited at the Royal Academy, 1882.

Presented by W. A. Turner, Esq., to the Manchester Art Gallery.

29 A LOST CAUSE. FLIGHT OF KING JAMES II AFTER THE BATTLE OF THE BOYNE.

Painted by A. C. GOW, R.A.
Canvas 46 × 59 inches.
Lent by HENRY TATE, ESQ., J.P.

JAMES II (A.D. 1691), who had looked on at the battle from the neighbouring hill of Dunmore, when he saw his troops give way, without making any effort to retrieve the fortune of the day, turned his horse's head towards Dublin, and fled. In a few days he sailed for France, and there lived for the rest of his days, under the protection of the French King. In the latter part of his life he practised all the austerities of a monk, and died in 1701.

Exhibited at the Royal Academy, 1888.

30 A PEACEFUL VALLEY.

Painted by ALFRED DE BREANSKI, R.B.A.
Canvas 36 × 66 inches.
Lent by GRAHAM KING, ESQ., C.C.
Exhibited at the Royal Academy, 1884.

31 SCHOOL REVISITED.

Painted by G. D. LESLIE, R.A.
Canvas 40 × 74 inches.
Lent by JAMES HOULDSWORTH, ESQ.

TO this ladies' school, a girl, still young, has returned upon a visit. She is extending her hand to two young girls who are looking at her rings. The posy of roses she has brought, lies on the bench beside her. Two other pupils, one with a hoop, are standing by regarding her with respectful admiration. "English girls by an English painter," wrote John Ruskin, when he first saw this work at the Academy. "I came upon this picture early, in my first walk through the rooms, and was so delighted with it that it made me like everything else that I saw that morning; it is altogether exquisite in rendering some of the sweet qualities of English girlhood."

Exhibited at the Royal Academy, 1875.
Royal Jubilee Exhibition, Manchester, 1887.
Engraved by F. Stacpoole, A.R.A.

32 "PREMIÈRE COMMUNION," DIEPPE.

Painted by P. R. MORRIS, A.R.A.
Canvas 72 × 106 inches.
Lent by A. HICKLIN, ESQ.

YOUNG girls, on a Sunday morning, in white dresses and veils, are on their way in procession to the church, to First Communion.

Exhibited at the Royal Academy, 1878.
Collection of Captain Henry Hill until 1892.

33 FIR FAGGOTS. A HAMPSHIRE LANDSCAPE.

Painted by DAVID MURRAY, A.R.A.
Canvas, 48 × 72 inches.
Lent by the Corporation of Glasgow.
Exhibited at the Royal Academy, 1893.
Purchased for the Corporation Galleries of Art, Glasgow, 1893.

34 EARLY MORNING IN THE WILDERNESS OF SHUR.

Painted by FREDERICK GOODALL, R.A.
Canvas 48 × 120 inches.
Lent by C. T. HARRIS, ESQ., C.C.

AN Arab Sheikh is addressing his tribe on the breaking up of their encampment at the "Wells of Moses" (Ayoun Moussa), on the eastern shore of the Red Sea. The headland of Djebel Attaka, on the opposite coast, is the point from which, by local tradition, the Israelites are believed to have crossed.

Exhibited at the Royal Academy, 1860.

35 SAMSON.

Painted by SOLOMON J. SOLOMON.
Canvas 95 × 143 inches.
Lent by the Corporation of Liverpool.

AND Delilah said, "the Philistines be upon thee Samson."

Exhibited at the Royal Academy, 1887.
Purchased and presented to the Walker Art Gallery, Liverpool, as a Jubilee gift, by James Harrison, Esq., 1887.

36 "OVER THE HILLS AND FAR AWAY."

Painted by SIR J. E. MILLAIS, BART., R.A.
Canvas 51 × 74 inches.
Lent by J. C. WILLIAMS, ESQ.

THIS beautiful landscape includes Strath Tay, as seen from near Birnam, in Perthshire, with Ben-y-Glow in the centre distance. In the foreground are rugged boulders and pools of water, reflecting flowering rushes and circled by mosses. Hills rise on either side, and between them is seen the vista of the Strath with the winding river and a long range of distant hills.

Collection of Mr. Kay Knowles, until 1887.
Exhibited at the Royal Academy, 1876.
Exposition Universelle, Paris, 1878, as "Dans les Montagnes d' Écosse."
Exhibition of Millais' works at the Grosvenor Gallery, 1886.
Etched by B. Debaines.

37 RIPENING SUNBEAMS.

Painted by VICAT COLE, R.A.
Canvas 56 × 84 inches.
Lent by LORD BRASSEY, K.C.B.

"Half-veiled in golden light of shimmering air
The landscape stretches wonderously fair,
No paling beauty anywhere;
Nature is in her prime.
In richest robes the hills and woods appear,
The lakes and springs lie motionless and clear
Ruled by the fairest Queen of all the year,
Beautiful harvest time."

Exhibited at the Royal Academy, 1879.
Royal Jubilee Exhibition, Manchester, 1887.
Melbourne Centennial Exhibition, 1888.
Chicago Exhibition, 1893.

VICAT COLE, R.A., was born in 1833, and at the age of sixteen exhibited at the British Institution, and in 1853 at the Royal Academy. He was elected an Associate of the Royal Academy n 1870, and a Royal Academician in 1880. He died in 1893.

38 SAVED.

Painted by FRANK BRAMLEY, A.R.A.
Canvas 59 × 77 inches.
Lent by ALFRED MORRISON, ESQ., F.R.G.S.

"Oft in a humble home, a golden room is found."

THE exhausted figure of a lady saved from a wrecked vessel, is seated wrapped in blankets before the welcome fire of a fisherman's cottage. Two women are tending her, one of whom is pouring some tea into a cup. To the right are two children, looking on wonderingly. Beyond them, through the open door, a glimpse of the fisherfolk and of the turbulent sea is seen. The room is suffused with the ruddy glow from the fire.

Exhibited at the Royal Academy, 1889.

39 DAPHNIS.

Painted by ALFRED EAST, R.S.
Canvas 60 × 40 inches.
Lent by the Artist.

40 CRABBERS BAIT.

Painted by C. NAPIER HEMY, A.R.W.I.
Canvas 32 × 48 inches.
Lent by GEORGE MCCULLOCH, ESQ.

Gallery II.

41 THE DAMSEL OF THE SANC GRAEL.

Painted by D. G. ROSSETTI.
Canvas $37\frac{1}{2} \times 23\frac{1}{2}$ inches.
Lent by GEORGE RAE, ESQ., of Birkenhead.

THREE quarter figure, life size, head turned to the left; abundant auburn hair; purple cloak, worked in gold, over a crimson robe. In her right hand she holds the sacred cup, while her left is raised in reverence. Above her hovers a dove, a small censer in its beak, and beyond and near at hand appear the leaves of a vine.

"Anon there came a dove and in her bill a little censer of gold, and therewithal there was such a savour as if all the spicery in the world had been there. So there came a damsel, passing fair and young, and she bare a vessel of gold between her hands."

(For notice of the Painter's life, see No. 47.)

42 MUSIC.

Painted by SIR E. BURNE JONES, BART., R.W.S.
Canvas 27 × 17 inches.
Lent by STEPHEN T. GOODEN, ESQ.

A SEATED figure, myrtle-wreathed, and clad in purple, is holding an open scroll of music from which another standing by, robed in crimson, and playing on a stringed instrument, is reading. From the low balcony a rich landscape is seen, with hills, and a castle, the warm evening light suffusing the scene.

43 A FARM NEAR DUSSELDORF.

Painted by A. W. HUNT, R.W.S.
Canvas 14 × 20 inches.
Lent by W. S. CAINE, ESQ., M.P.

44 THE SCAPEGOAT.

Painted by W. HOLMAN HUNT, R.W.S.
Canvas 34 × 55 inches.
Lent by W. CUTHBERT QUILTER, ESQ., M.P.

"And the goat shall bear upon him all their iniquities into a land not inhabited."—*Leviticus* xvi, *v.* 22.

"THE Day of Atonement was the greatest day of the Jewish year. The part of the ceremony which most absorbed the popular attention, consisted in the choice of two young goats by the High Priest for a sin-offering. They were presented before the Lord in the door of the Tabernacle, and he cast lots upon them. Upon one lot was inscribed 'For Jehovah,' on the other 'For Azazel.' The goat on which fell the lot 'For Jehovah,' was slain, and its blood sprinkled seven times before the Mercy-Seat. Over the head of the goat 'For Azazel,' the High Priest laid his hands and confessed all the sins of the nation." It was then led away into a land "not inhabited" and there let loose, a strip of red cloth being bound between its horns. This scarlet cloth was said in course of time to turn white, as an indication that the sins of the people were forgiven, and presaging the utterance of Isaiah "Though your sins be as scarlet they shall be as white as snow."

The idea symbolized, was the complete removal of the nation's sins. The goat was regarded by the people as a vicarious sufferer for their sins which it carried away out of the sight of Jehovah.

According to the Talmud, everyone who saw the scapegoat threw a stone at it to drive it further into its mystical outlawry.

The region of Usdum, where this picture was painted, is at the southern end of the Dead Sea; a scene so dreary, so uninteresting, and so unhealthy, that it is scarcely ever visited, and it is shunned by the superstitious Arabs who regard such spots as haunted by the evil spirit. In the foreground is the salt bed of the evaporated sea, "the pale ashes of Gomorrah," and, in the distance, are the purple mountains of Moab, going towards Petra.

Exhibited at the Royal Academy, 1856, when the artist was 27 years of age.

Exhibition of Mr. Holman Hunt's Works at the Fine Art Society's Rooms, New Bond Street, 1886.

Collection of J. Heugh until 1878.

A small finished study of this picture, formerly in the Collection of William Graham, is now in the Collection of Lord Brassey, K.C.B.

45 ROMEO AND JULIET IN THE VAULT.

Painted by MRS. W. M. ROSSETTI.
Canvas 24 × 32 inches.
Lent by WILLIAM M. HARDINGE, ESQ.

INTO the cold monument the moonlight streams and sees Juliet lying extended on the rich crimson cloth that covers her bier. At her head is the banished Romeo who has broken open the door of the monument, and finding Paris there (to whom Juliet was betrothed), fights with and slays him; then, draining the phial of poison, dies.

"O, true apothecary!
Thy drugs are quick,—Thus, with a kiss I die."

The flowers that Paris had brought to the monument are strewn about the floor—lilies and poppies—emblems of purity and sleep, and the two swords with which the men have fought, lie beneath the bier.

46 THE VOICE OF THE WOODS.

Painted by LOUISA STARR CANZIANI.
Canvas 26 × 18 inches.
Lent by the Artist.

"In tender trouble cooed the wooing dove
Amid the wood. In silence and in song
The voice of nature, and of nature's need
Of longing for the unknown, infinite,
The ache of life and of eternal love,
Was felt beneath the tremulous sighing leaves
The glint of sunlight, and the gloom of Shade."

47 THE LOVING CUP.

Painted by D. G. ROSSETTI.

Panel 26 × 18 inches.

Lent by T. H. ISMAY, ESQ., of Liverpool.

"Douce nuit et joyeux jour,
O chevalier de bel amour."

SMALL half-length figure of a lady in red drapery, about to drink from a gold cup, the cover of which she holds in her left hand; diaper background, against which a row of brazen plates is fixed.

Signed with monogram, and dated 1867.

Exhibition of Rossetti's works at the Royal Academy, 1883.

Collection of Mr. William Graham, until 1886.

Collection of Mr. F. R. Leyland, until 1892.

GABRIEL CHARLES DANTE ROSSETTI was born in London in 1828. He was the son of Gabriele Rossetti, who was exiled from Italy for his political opinions and came to London. He entered the Schools of the Royal Academy in 1846, and in 1848 became the prime mover in the famous Pre-Raphaelite revolt. In 1850 he edited "The Germ," a periodical which demonstrated the principles of the brotherhood; but it was short-lived. Among the works painted according to its principles was the "Ecce Ancilla Domini," now in the National Gallery. For the next ten years his chief productions were a series of water colours inspired by passages in the "Vita Nuova" and the "Divina Commedia." In 1860, after a long engagement, he married Elizabeth Eleanor Siddall, a girl of characteristic beauty and the model for some of his most famous works. She died in 1862 from an overdose of laudanum, and on the day of her burial Rossetti placed the manuscript of all his poems, as a last gift, in her coffin. In the autumn of that year he removed to Cheyne Walk, Chelsea, and between that time and 1869 produced some of his finest paintings, achieving a splendour of colour that may be compared with the productions of the great Venetians, and has seldom been surpassed in modern times. In 1869 he was prevailed upon to permit the exhumation of his buried manuscripts, and in the following year the first collection of his poems appeared. At this time symptoms of weak health appeared, and he suffered terribly from insomnia. To obtain relief he resorted to chloral, with the customary results. Early in 1882 he went to Birchington, and on Easter Sunday of that year he died.

48 PROSERPINE.

Painted by D. G. ROSSETTI.
Canvas 47 × 22½ inches.
Lent by CHARLES BUTLER, ESQ., F.R.G.S.

LIFE-SIZE figure representing Proserpine in Hades. She is holding in her left hand the bitten pomegranate (emblem of sorrow and pain), by partaking of which she is precluded from returning to earth.
As she passes along a gloomy corridor of her palace, a stream of light strikes on the wall from some inlet suddenly opened and admitting for a moment the light of the upper world. She glances furtively towards it, immersed in thought. The incense-burner stands beside her as the attribute of a goddess, and the ivy-branch in the background may be taken as a symbol of clinging memory.
In 1877, Rossetti, writing to Mr. George Rae, said, "The present one (Proserpine) was begun before Mr. Leyland's of 1873 (now Mr. Graham Robertson's), and thus had the immense advantage of the first inspiration of nature . . . it is the very flower of my work."

Signed and dated, Dante Gabriele Rossetti, ritrasse nel capo d'anno del 1877.
Collection of Mr. W. A. Turner.
Exhibited at the Burlington Fine Arts Club, 1883.
Royal Jubilee Exhibition, Manchester, 1887.

(For notice of the Painter's life, see No. 47.)

49 A TURKISH SCHOOL IN THE VICINITY OF CAIRO.

Painted by J. F. LEWIS, R.A.
Canvas 26 × 32½ inches.
Lent by STEPHEN G. HOLLAND, ESQ.

THE head of the school, white-bearded and white-turbaned, is reclining to the right of the picture, an open book before him, and a bamboo stick in his hand. His pupils, in bright oriental garments are clustered to the left, one child in the foreground has fallen asleep. The sun pours into the room, and the shadow of the lattice-work chequers the floor, where pigeons are seen. On a green cushion, against an inlaid box, a cat is lying.

Exhibited at the Royal Academy, 1865.
Collection of Mr. C. P. Matthews, until 1892, who purchased it from the artist.

JOHN FREDERICK LEWIS was born in London in 1805. He received his early tuition in Art from his father, who was an engraver and landscape painter. He exhibited at the Royal Academy in 1821, and his first achievements were in animal painting and chiefly in water colour. In 1843 he went to the East and remained there for several years, during which time he executed many of his best works. On his return to England in 1851 he resided at Walton-on-Thames. He died in 1876.

50 BRIGANDS OF THE DESERT.

Painted by RICHARD FRIESE.
Canvas 18 × 28 inches.
Lent by EDWARD T. BALDWIN, ESQ.

A LION and lioness stealthily creeping over a rocky mountain side, and watching an Arab encampment below.

51 BAIN MAURE.

Painted by J. L. GÈROME, H.R.A.
Canvas 20½ × 15½ inches.
Lent by H. J. TURNER, ESQ.

NUDE figure of a girl seated near a bath let into the floor of a lofty circular apartment. A Nubian slave, habited from the waist in rich dark clothes, is standing by holding a heavy brazen vessel of water. By the door a narghilé pipe is seen, and on the stonework, the edge of which the girl's raised hand is touching, richly coloured drapery is arranged.

Painted in London, in 1870, for the present owner, in the time of the Paris Commune. Finished in Paris, as the painter was unable to obtain a good Nubian model in London.
Exhibited at the Vienna Exhibition, 1873.
Philadelphia Exhibition, 1876.

52 EXPECTATION.

Painted by L. ALMA TADEMA, R.A.
Panel 23 × 12½ inches.
Lent by SIR JULIAN GOLDSMID, BART., M.P.

A YOUNG girl in white, is seated in a semi-circular recess; her hands shade her eyes as she looks over the blue sea at the small craft, which is approaching from the distant town.

53 A MOORISH GARDEN. A DREAM OF GRANADA.

Painted by SIR FREDERIC LEIGHTON, BART, P.R.A.
Canvas 40½ × 41¾ inches.
Lent by SIR JOSEPH PEASE, BART., M.P.

IN the foreground is a girl sumptuously clothed, and wearing a large turban. She is passing to the right, by tall dark cypresses and roses full-blown, carrying a copper flagon, and followed by two peacocks, one of them milk-white, with its head thrown back. Water streams down over white marble through a straight leafy alley, on either side of which are arches of creeping plants. A Moorish palace rises beyond, on which white pigeons have alighted.

Exhibited at the Royal Academy, 1874.

54 AN EASTERN GIRL.

Painted by J. L. GÈROME, H.R.A.
Canvas 20½ × 16 inches.
Lent by GEORGE MCCULLOCH, ESQ.

AN eastern girl leaning against the stone wall of a portico, her head resting on her upraised arm, her right hand holding a long oriental pipe. Her head is covered with a green veil, and adorned with gold ornaments; round her neck is a coral necklace with gold coins attached to it—purple bodice, red robe falling to her feet, embroidered shoes, bracelet on right hand, figure turned to the right. Another form is seen passing under an archway; above is a lattice, through which is seen a clouded sky.

55 AN ALBANIAN LADY.

Painted by J. F. LEWIS, R.A.
Canvas 14 × 10 inches.
Lent by HUMPHREY ROBERTS, ESQ.

THREE-QUARTER-LENGTH, facing the spectator with her hands crossed before her. White dress edged with black; green mantle with wide sleeves from which broad white lace hangs; large black and blue turban, with thick blue tassel. She is standing in an open balcony from which a rocky landscape, with buildings, is seen.

Collection of MR. J. HEUGH, until 1878.

(For notice of the Painter's life, see No. 49.)

56 IN THE DESERT.

Painted by J. L. GÈROME, H.R.A.
Canvas 24 × 40 inches.
Lent by H. J. TURNER, ESQ.

TO the left of the picture a dying horse is lying, and its owner, in a desperate position now, is apparently, from his compassionate gaze, more concerned for the animal than he is for himself. On one side is the bare sterile mountains, on the other the illimitable desert.

57 THE COMEDIANS.

Painted by J. L. GÈROME, H.R.A.
Canvas 23½ × 18 inches.
Lent by SIR JOHN PENDER, K.C.M.G.
Signed and dated 1863.

58 "MY BELOVED IS GONE DOWN INTO HIS GARDEN, TO THE BEDS OF SPICES, TO FEED IN THE GARDENS, AND TO GATHER LILIES."

Painted by J. M. STRUDWICK.
Canvas 28 × 15 inches.
Lent by the EARL OF WHARNCLIFFE.

FULL length figure, clad in a blue tunic, with a narrow crimson scarf, and wearing a wreath of roses. He is standing at the foot of a stone stairway and carrying the gathered lilies. At the top of the stairway is a figure in pale crimson drapery, stretching out her hands yearningly towards him. Six others are grouped in graceful posture by the parapet to the right, and beyond them dwelling houses and towers are seen among tall poplar trees.

Exhibited at the Grosvenor Gallery, 1879.

59 VENUS IN THE HAUNTS OF DIANA.

Painted by W. E. FROST, R.A.
Wood 7 × 11 inches.
Lent by E. A. LEATHAM, ESQ., J.P.

DIANA, seated near a marble fountain, with a crescent in her hair, and robed in white, is seen to the left of the picture, surrounded by five of her maidens. The group is in consternation at the appearance of Venus, who, draped in crimson and with a white veil, presents herself before them. To the left another figure is seen, holding a slender branch of a tree. A bower of green is behind the group, and to the left a glimpse of a field and distant hills is seen.

60 SINDBAD IN THE VALLEY OF DIAMONDS.

Painted by ALBERT GOODWIN, R.W.I.
Canvas $36\frac{1}{4} \times 56\frac{1}{2}$ inches.
Lent by the Trustees of the Maidstone Museum.

ON his second voyage, Sindbad was left alone upon an island, from whence he was carried, by a bird of miraculous size, to a place that was encompassed on all sides by mountains, that were so steep, there was no possibility of getting out of the valley. As he walked through, he perceived that the ground was strewn with diamonds, some of which were of surprising size. He spent the day in walking about the valley, and began to collect together the largest diamonds he could find, and to put them into the leather bag, in which he used to carry his provisions. *(Arabian Nights.)*

Exhibition of Goodwin's works, at the Fine Art Society's Galleries, New Bond Street, 1893.

61 ARIADNE.

Painted by JOHN LAVERY, R.S.A.
Canvas 50 × 40 inches.
Lent by R. STRATHERN, ESQ., of Edinburgh.

ARIADNE was a daughter of Minos and Pasiphaë. When Theseus was sent by his father to convey the tribute of the Athenians to Minotaurus, Ariadne, in her love for him, provided him with the thread (which she herself had received from Hephaestus), to enable him to find his way out of the Labyrinth. Theseus in return promised to wed her, and she accordingly left Crete with him, and they arrived together at the island of Naxos, in the Ægean Sea. Here, as tradition states, Theseus forsook her, and she was left in loneliness in Naxos.

The ancient writers give different accounts of the ultimate fate of Ariadne. The prettiest legend makes her the bride of Dionysus, and he is so enamoured of her beauty that he flings the crown he has given her to the sky, where it remains as a brilliant constellation in her honour.

> "To her in loneliness and bitter tears
> Bacchus brought love and aid—that she might be
> Bright with unfading stars, he plucked the crown
> From off her brow, and flung it to the skies,
> Through the thin air it flies.
> Sudden the gems are turned to fire; and fixed
> Remain, and keep the semblance of a crown." *(Ovid.)*

62 THE EDGE OF THE JUNGLE.

Painted by J. M. SWAN, A.R.A.
Canvas 11 × 12 inches.
Lent by MESSRS. BOUSSOD, VALADON AND CO.

TO the right of the picture a panther is lying, dense jungle around, and a pool of water to the left.

63 A BRETON PEASANT GIRL.

Painted by GEORGE CLAUSEN, A.R.A.
Canvas 19 × 11¾ inches.
Lent by HENRY L. FLORENCE, ESQ.

64 THE PYRRHIC DANCE.

Painted by L. ALMA TADEMA, R.A.
Panel 16 × 32 inches.
Lent by CHARLES GASSIOT, ESQ.

AMONG the warlike dances of the Greeks particularly adapted to the Doric character, the Pyrrhic dance was the oldest and most in favour, and dates from mythical times. It was performed by several men in armour, and imitated the movements of attack and defence. The various positions were defined by rule; hands and arms playing an important part in the mimetic action. It formed the chief feature of the Doric gymnopaidia and of the greater and lesser Panathenaïa at Athens. The value attached to it in Athens is proved by the fact of the Athenians making Phrynichso commander-in-chief, owing to the skill displayed by him in the Pyrrhic dance. It is known, too, that both the Emperors, Caligula and Nero, bestowed the right of citizenship upon those Ephebæ who danced the Pyrrhic dance with grace and skill, so highly was the performance valued.

The dancers here are Dorian warriors. Despite their great bronze helmets, shields and corslets, they move easily as if they hardly felt the weight of their accoutrements, and, as they pass in the arena, they bow to the notabilities in the amphitheatre. Behind the marble columns to the left a dense mass of spectators is seen.

This work created a great impression when it appeared at the Academy.

Exhibited at the Royal Academy, 1869.
Exhibition of Alma Tadema's works at the Grosvenor Gallery, 1882.
Purchased from the Artist by the present owner.

65 MOUNTAIN SOLITUDE.

Painted by B. W. LEADER, A.R.A.
Canvas 16 × 24 inches.
Lent by MYER SALAMAN, ESQ.

66 LOVE'S WHISPER.

Painted by FRANK DICKSEE, R.A.
Canvas 40 × 59 inches (arched top).
Lent by S. G. HOLLAND, ESQ.

"In whispers, like the whispers of the leaves
That tremble round a nightingale."

Tennyson.

Exhibited at the Royal Academy, 1882.
Royal Jubilee Exhibition, Manchester, 1887.

67 LANDSCAPE.

Painted by THOMAS CRESWICK, R.A.
Canvas 28 × 48 inches.
Lent by MRS. NATHAN.

A ROCKY wooded valley, down which a stream descends. On rising ground to the right a cottage and water-mill are seen, and in the centre, where the stream broadens, a man with a red cap is standing in the water fishing. In the far distance the mountains rise into the white clouded sky.

THOMAS CRESWICK, R.A., was born at Sheffield in 1811. He studied drawing at Birmingham, and in 1828 he exhibited pictures in London at the Academy and at the British Institution. In 1842 he was elected an Associate of the Royal Academy, and in 1851 an Academician. He died in London in 1869.

68 THE UNWILLING PLAYMATE.

Painted by G. H. MASON, A.R.A.
Canvas 18 × 34¾ inches.
Lent by MRS. WEDGWOOD.

THREE peasant children are amusing themselves with a donkey, which stands firm against the vigorous pulling of one of the girls. All of them are in frocks and pinafores; one wears a hood and is drawing some garment on to her shoulders; another holds her pinafore full of flowers; all are in graceful positions. The scene is on the edge of a wood, and a cornfield and low hills are visible between the stems of the trees.

Exhibited at the Royal Jubilee Exhibition, 1887.
Etched by Mr. R. W. Macbeth, A.R.A.
Published by Mr. R. Dunthorne, Vigo Street, W.

GEORGE HEMMING MASON was born at Wetley Abbey, in Worcestershire, in 1818. He studied, by his parents' wish, for the medical profession, but abandoned it, at the age of twenty-six, for Art. He travelled on the Continent with his brother, and eventually settled in Rome for several years, from which place he contributed many pictures to the Exhibitions of London and Paris. While there news of financial disaster at home reached him, and for a time he was thrown entirely on his own resources. In 1857 he returned to England, and thenceforward all his subjects were taken from the neighbourhood of his birthplace, where he partially resided. In 1865 he settled in London, and was elected Associate of the Royal Academy in 1868. He died in 1872.

69 MUSHROOM GATHERERS.

Painted by FREDERICK WALKER, A.R.A.
Paper, affixed to a Panel, 12 × 20 inches.
Lent by SOMERSET BEAUMONT, ESQ.

THE effect of early dawn is over the scene, and in the foreground, to the right, a man is stooping as he traverses the field, basket in hand. A little distance away is seen the bended form of a woman, also with a basket, intent on her search for mushrooms. Trees rise on the further edge of the field, and in the dim sky to the right the pale moon is still visible.

> "It was intended to develope it into a composition of more important dimensions, and a large study for the landscape alone was actually found in Walker's studio after his death."
>
> *Claude Phillips.*

Painted 1868.

Sold at Christie's, 1875, by his Executors, at the sale of 110 of Walker's sketches.

FREDERICK WALKER was born at Marylebone in 1840, and early in life became a student at the Royal Academy. He had already begun to draw on wood, and received employment on the periodicals "Once a Week," "The Cornhill Magazine," and other illustrated publications. In 1866 he was elected a Member of the Society of Painters in Water Colours, and in 1871 an Associate of the Royal Academy. He died in 1875, at the early age of thirty-five, and was buried at Cookham, where his brother artists erected a tablet to his memory. Cookham was in the midst of his favourite sketching haunts. His pictures have great feeling, and any incident he painted was clothed by him with an intensely poetic beauty. He is represented in the National Collection by "The Vagrants," painted in 1868.

70 THE WITCH.

Painted by MRS. STANHOPE FORBES.
Canvas 31 × 36 inches.
Lent by GEORGE MCCULLOCH, ESQ.

THE peasant child, not without awe, watches the witch as she disappears into the mysterious depths of the wood; broad and blossoming herbage occupies the foreground on the right, and two ravens fly athwart the space between the child and the witch.

Chicago Exhibition, 1893.
Paris Salon, 1894.

71 ERE SPRING BEGAN.

Painted by WALTER GOLDSMITH.
Canvas 20 × 24 inches.
Lent by the Artist.

72 EARLY MORNING. VENICE.

Painted by MISS CLARA MONTALBA, R.W.S.
Canvas 53 × 30 inches.
Lent by JOHN AIRD, ESQ., M.P.

"I saw from out the wave her structures rise,
As from the stroke of the enchanter's wand."

Exhibited at the Royal Academy, 1880.

73 VOLTAIRE.

Painted by W. Q. ORCHARDSON, R.A.
Canvas 30 × 44 inches.
Lent by LORD BURTON.

A. D. 1725. "The accomplished Duc de Sulli is giving in his hotel a dinner, and a bright witty company is assembled. . . . . The brightest young fellow in France is sure to be there, and with his electric coruscations, illuminating everything and keeping the table in a roar. To the delight of most, not to that of a certain splenetic ill-given Duc de Rohan. . . 'Who is this young man who talks so loud then'? exclaims the proud splenetic Duc. 'Monseigneur,' flashes the young man back, 'It is one who does not drag a big name about with him, but secures respect for the name he has.' Figure that in the penetrating, grandly clangorous voice and the momentary flash of eyes that attended it. Duc de Rohan rose in a sulphurous frame of mind, and went his ways. . . . . About a week after, Voltaire was again dining with the Duc de Sulli and a fine company as before. A servant whispers him that somebody has called and wants him below. . . . A carriage is in the court and a hackney coach near it; at the door of the carriage hands seize the collar of him, hold him as in a vice; diabolic visage of Duc de Rohan is visible inside, who utters 'Voila, now then'—Whereupon the hackney coach opens, gives out three hired bullies; scandalous actuality of horsewhipping descends on the back of poor Voltaire who shrieks and execrates, but to no purpose, nobody being near. . . With torn frills and deranged hair he rushes upstairs again in such a mood as is easy to fancy.

Everybody is sorry, inconsolable, everybody shocked; nobody volunteers to help in avenging. 'Monseigneur de Sulli, is not such atrocity done to one of your guests an insult to yourself'? asks Voltaire. 'Well, yes, perhaps, but'—Monseigneur de Sulli shrugs his shoulders and proposes nothing. Voltaire withdrew of course in a most blazing condition, to consider what he could, on his own strength do in this conjuncture."—*Carlyle's History of Frederick the Great, Book X, Chapter II.*

The larger version of this picture was exhibited at the Royal Academy in 1883, No. 271, and purchased by Mr. George Schwabe who presented it to the Museum at Hamburg, with other distinguished examples of the British School.

74 EVANGELINE.

Painted by LEONARD WYBURD.
Canvas 18 × 14 inches.
Lent by ALDERMAN SIR JAMES CLARKE LAWRENCE, BART.

LIFE-SIZED head, fair hair—face turned to the left, white cap, brown dress with white frill at the neck, grey background.

Painted 1890.

75 THE CATAPULT.

Painted by E. J. POYNTER, R.A.
Canvas 61 × 72 inches.
Lent by SIR JOSEPH W. PEASE, BART., M.P.

THE catapult or tormentum, was used in ancient warfare to shoot heavy bolts and other large projectiles, some of which were ingot-shaped and sharpened at both ends. These in Greece, were often inscribed with a word in Greek which signified "receive this," as may be seen from several leaden specimens which have been found in making excavations.

Exhibited at the Royal Academy, 1868.
Paris Exhibition, 1878.

76 OTTER HOUNDS.

Painted by SIR EDWIN LANDSEER, R.A.
Canvas 23½ × 60 inches.
Lent by LORD BURTON.
Purchased direct from the Artist by Mr. Jacob Bell.
Collection of Mrs. Spencer Bell.
Exhibition of Landseer's works at Burlington House, 1874.

(For notice of the Painter's life, see No. 77.)

77 THE SWANNERY INVADED BY SEA EAGLES.

Painted by SIR EDWIN LANDSEER, R.A.
Canvas 70 × 108 inches.
Lent by LORD MASHAM.

FROM the hills that overlook the ocean, the fierce brown birds have descended upon these swans' nests. With beak and claw they assail them at a terrible advantage. But the swans fight well and deliver heavy blows with their wings. Some of the swans are seen in the air above the nests, but the eagles are there also, to destroy the last of those who foolishly built near the eyries of the robbers.
This picture was begun many years before its final completion. It is the largest that Landseer painted, and it was the last work he exhibited.

Exhibited at the Royal Academy, 1869.
Collection of the Marquis of Northampton.

SIR EDWIN LANDSEER was born in London in 1802. He was the youngest son of John Landseer, the well-known engraver. His father taught him, and is said to have sent the boy at an early age into the fields to sketch from nature any animals he came across. Some drawings in South Kensington Museum were executed by him when five years old. His first exhibited picture was painted when thirteen years of age. Three years later he entered the schools of the Royal Academy. In 1826 he became an Associate, and a few years after an Academician. His pictures are universally known, and he is "the unrivalled painter of animal life." In 1850 he received the honour of knighthood. He died at his house in St. John's Wood in 1873, and was interred in St. Paul's Cathedral.

78 A COUNTRY LANE.

Painted by JOHN CROME.
Canvas 74 × 36 inches.
Lent by LORD HILLINGDON.

JOHN CROME was born in a small public-house in Norwich, 1769. He started in life as an errand boy to a physician in that town, but soon gave it up, and apprenticed himself to a house and sign painter. He is said to have been the first who practiced graining in imitation of the natural marks in wood. About this time he formed an intimate friendship with Ladbrooke, and the two youths spent all their spare time in drawing, studying chiefly from Nature. In 1803, in conjunction with several young artists and amateurs, he founded "The Norwich Society of Artists," whose first exhibition was held in 1805, when twenty-three of the works were contributed by Crome, and in 1810 he was elected President of the Society. He died, after only a few days' illness, 1821.

79 "LA GLORIA," A SPANISH WAKE.

Painted by JOHN PHILLIP, R.A.
Canvas $56\frac{1}{2} \times 85\frac{1}{2}$ inches.
Lent by SIR JOHN PENDER, K.C.M.G.

IN a letter to Sir John Pender asking that this picture might be lent for the Paris International Exhibition, 1867, Phillip wrote "that, in his estimation, this would be the picture on which his reputation, in the future, would rest."

Commenced in Seville, 1860.
Exhibited at the Royal Academy, 1864.
International Exhibition, Paris, 1867.
Royal Jubilee Exhibition, Manchester, 1887.
Engraved by T. O. Barlow, R.A.

JOHN PHILLIP was born at Aberdeen in 1817; he was of humble parentage, and very early in life showed a capacity for Art. When about seventeen he came to London as a stowaway in a coasting vessel, visited the National Gallery, and the Royal Academy, and returned in a few days to Aberdeen. By the kindness of friends he was enabled to become a student at the Royal Academy, and his pictures of Scottish life soon attracted attention. In 1851 he went to Seville for the restoration of his health; and from that time resided mostly in Spain on account of his delicate constitution, paying annual visits to his native town of Aberdeen. In Spain he produced many brilliant works, most of which were exhibited at the Royal Academy. He was elected Associate of the Royal Academy in 1857, and Royal Academician in 1859. In the Spring of 1866 he went on a visit to Rome, but failing health compelled him to return to London, where he died in 1867.

80 AN APPROACHING STORM.

Painted by GEORGE MORLAND.
Canvas 36 × 56 inches.
Lent by LORD HILLINGDON.

GEORGE MORLAND, the son of H. R. Morland, a portrait painter and engraver, was born in 1763, and many stories are told of the boy's early precocity. His father gave him a good education, but was a severe man, and turned to his own advantage the talents of his son. At the end of his apprenticeship he left his father's house, and took a lodging on his own account, but falling into idle and dissolute habits, he became the prey of his landlord, a picture dealer. Being freed at last, he went to Margate, where he painted miniatures for a time, and afterwards to France. Returning to London in 1785 he married the sister of William Ward, the engraver, but he seems never to have been free of pressing difficulties, and continually changed his abode. Many of his best works were painted in the King's Bench prison, but in spite of all that has been said of his dissipations he produced a number of good works during his short term of life. He died at the age of forty-two in 1804. As a painter of domestic and animal life he attained to great popularity during his lifetime, and large sums were given for his pictures, and his best work is still highly esteemed.

81 THE FIRST DIP.

Painted by C. VAN HAANEN.
Canvas 37½ × 22½ inches.
Lent by H. J. TURNER, ESQ.

A CHILD, followed by a youth, is standing in the shallow water of the canal, at the foot of some stone steps; just out of reach of the water, a girl stands, who holds the child by a rope. In the richly shadowed recess beyond are two other children and a girl, all in the picturesque Venetian costume.

82 WILLIAM TELL.

Painted by W. S. BURTON.
Canvas 25 × 14 inches.
Lent by THE MARQUIS OF DUFFERIN AND AVA, G.C.B., K.P.

83 FACT AND FANCY.

Painted by SIR NOEL PATON, R.S.A.
Canvas 22 × 29 inches.
Lent by JAMES COWAN, ESQ., of Edinburgh, M.P.
Painted in 1865.

84 AQUA BENDITA.

Painted by JOHN PHILLIP, R.A.
Canvas 38 × 31 inches.
Lent by LORD BURTON.

(For notice of the painter's life, see No. 79.)

85 NAUSICAA.

Painted by SIR FREDERIC LEIGHTON, BART., P.R.A.
Canvas 60 × 25 inches.
Lent by COLONEL H. D. DAVIES, Alderman.

NAUSICAA, daughter of Alcinous, King of the Phaeacians, was playing at ball, when Odysseus, who had been cast naked on the island, appeared to her. She was dismayed at the moment, but subsequently fell in love with him.

Collection of A. G. Kurtz, of Liverpool.
Exhibited at the Royal Academy, 1878.

86 THE DEATH OF CHATTERTON.

Painted by HENRY WALLIS, R.W.S.
Canvas $24\frac{1}{2} \times 36\frac{1}{2}$ inches.
Lent by CHARLES G. CLEMENT, ESQ.

THOMAS CHATTERTON, the poet, was born in 1752, of humble origin. He was a native of Bristol, and was educated at a charity school. His first poetical production was written at the age of ten. "He had been gloomy from the time he began to learn, but he became cheerful when he began to write poetry." He left school in his fifteenth year and was bound apprentice to an attorney, and the greater part of the poetical works of "the proud and lonely boy" were composed in his hours of leisure at that time. In his seventeenth year he left Bristol to try his fortune in London. Here the vicissitudes of literary life awaited him. He lodged for nine weeks at a house in Shoreditch—his golden visions being still "the baseless fabric of a dream." His finances became contracted, and the liberality of booksellers proved a delusion. He removed to Brook Street, Holborn, being friendless, lone and unassisted. In his deep distress he proudly and angrily refused to be "kept alive" by the bread of charity. On the 24th August, 1770, he resolved to close his life of misery and privation. On the following day his room was broken open; the body lay lifeless and the floor was covered with a multitude of fragments of paper, an evidence that he had destroyed all his unfinished productions. He died the victim of despair and want at the age of seventeen years and nine months.

Exhibited at the Royal Academy, 1856.

International Exhibition, London, 1862.
Paris International Exhibition, 1867.
Collection of Mr. A. L. Egg, R.A., until 1863.
Collection of Mr. Grapel, until 1869.
Engraved by T. O. Barlow, R.A., published by R. Turner, of Newcastle-on-Tyne.
This picture is bequeathed to the National Gallery by its present owner.

87 THE SILKEN GOWN.

Painted by THOMAS FAED, R.A.
Canvas 37½ × 30 inches.
Lent by HENRY TATE, ESQ., J.P.

"And ye shall walk in silk attire, and siller ha'e to spare
Gin ye'll consent to be his bride, nor think of Donald mair,"
"Oh! who wad buy a silken gown, wi' a poor broken heart?
Or what's to me a siller crown, gin frae my love I part?

Exhibited in the Royal Academy, 1863.
Royal Jubilee Exhibition, Manchester, 1887.
Collection of Mr. C. F. H. Bolchow (Marton Hall Collection), until 1888.

88 DOLLY VARDEN.

Painted by W. P. FRITH, R.A.
Wood 24 × 20 inches.
Lent by LORD BURTON.

DOLLY VARDEN is represented at the moment of her casting a coquettish look back, over her left shoulder, at Joe Willett, as she passes on her way through the wood.

There are six pictures of Dolly Varden, by Mr. Frith.

The first was painted in 1842 and is known among artists as "The Dolly with the Bracelet." Mr. Frith received £18 for it, and it was sold at Christie's, at the Gillott sale, in 1872, for £735. It is now in America.

The second represented Dolly leaning, laughing, against a tree; it was painted immediately after the "Bracelet" picture, and was shown at an Exhibition in Birmingham, where it was purchased by a picture dealer.

The third was a replica of the foregoing, and was executed for Frank Stone, R.A. It was given by Stone to John Forster, the biographer of Charles Dickens, and is now in South Kensington Museum.

The fourth, also a replica of the second, was painted for Thomas Creswick, R.A.

The fifth was likewise a replica of the second, and was painted for a Mr. Phillips.

The sixth is the one here exhibited. Charles Dickens chanced to see the one which was painted for Frank Stone, and immediately commissioned Mr. Frith to paint two pictures,—one to be a "Dolly Varden." His criticism of it was that it was "exactly what he meant." He paid Mr. Frith £20 for it. It was sold at Christie's

in 1871, to Mr. Thomas Walker, of Berkswell Hall, Warwickshire, for £1,050, at whose sale in 1888 it passed to its present owner. It was painted in 1843 and is considered to be by far the best of the Dolly Vardens.

89 MAROONED.

Painted by E. J. GREGORY, A.R.A.
Canvas 16½ × 22½ inches.
Lent by C. J. GALLOWAY, ESQ., of Knutsford.
Exhibited in the Royal Academy, 1887.

90 THREE GENERATIONS.

Painted by R. T. MINSHULL.
Canvas 14 × 18½ inches.
Lent by W. S. CAINE, ESQ., M.P.

91 PORTRAIT OF SIR WALTER SCOTT.

Painted by SIR J. WATSON GORDON, R.A.
Panel 9 × 6½ inches.
Lent by GEORGE SHAW, ESQ., C.C.

JOHN WATSON, the eldest son of Captain James Watson, R.N., was born in Edinburgh in 1790. He first turned his attention to historical painting, but before long devoted himself to portraiture. On the death of Raeburn, in 1823, he became the chief portrait painter in Scotland, when he assumed the name of Gordon. He had a considerable share in the foundation of the Royal Scottish Academy, of which he was one of the earliest members, and became President of it in 1850; at the same time being knighted and appointed Queen's Limner for Scotland. His works were frequently exhibited in London, where he was elected Associate of the Royal Academy in 1841, and an Academician in 1851. He died at Edinburgh in 1864.

92 WICKED EYES.

Painted by W. P. FRITH, R.A.
Canvas, oval, 14 × 12 inches.
Lent by MRS. NATHAN.

Gallery III.

93 THE HON. MRS. CHARLES YORKE.

Painted by SIR JOSHUA REYNOLDS.
Canvas $36\frac{1}{2} \times 28\frac{1}{4}$ inches.
Lent by CAPTAIN THE HON. J. MANNERS YORKE, R.N.

THE Hon. Mrs. Charles Yorke, née Agneta Johnstone, was the eldest daughter and co-heiress of Henry Johnstone, Esq., of Great Berkhampstead, Herts. Blue dress, ermine on shoulders, seated in a red-covered chair, facing the spectator, and playing the guitar.

SIR JOSHUA REYNOLDS was born in 1723, and educated at Plympton St. Mary, Plymouth. He came to London at the age of eighteen as a pupil of Hudson, and remained with this Master less than two years. Returning home, he painted many portraits at low prices (seventy shillings). In 1749 he sailed with Commodore Keppel to the Mediterranean, and reaching Rome stayed there for two years, directing his studies chiefly to Michael Angelo's works in the Sistine Chapel. Working there during bad weather he caught cold and became deaf, and was compelled thereafter to use an ear-trumpet. He returned to London in 1752, and settling soon after in St. Martin's Lane, quickly rose in reputation. In 1753 he painted the portrait of Commodore Keppel, which laid the foundation of his fortune. He painted many heads at this time at twelve guineas each. Henceforward his progress was very rapid, and among his sitters were many of the famous men and women of his time. In 1768 he was knighted, and became first President of the Royal Academy. From this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures. He died February 23rd, 1792.

94 LANDSCAPE. SNOW SCENE.

Painted by JACOB VAN RUISDAEL.
Canvas 15¼ × 17 inches.
Lent by SIR FRANCIS COOK, BART.

ON the right are some houses and two wind-mills. An open space is in the foreground, with several people passing across it. In the distance a river is discerned, with a boat and more people. The whole landscape is snow-covered.

(For notice of the Painter's life, see No. 112.)

95 LANDSCAPE, RIVER SCENE AND RUINS.

Painted by JAN VAN GOYEN.
Panel 14 × 12 inches.
Lent by E. A. LEATHAM, ESQ., J.P.

TWO large towers, with other buildings at their base, are on the right of the picture on the bank of a river, along which in the distance, a boat is seen. In the foreground to the right, are two more boats, and men engaged in their daily work. The horizon is low, giving scope for a broad expanse of sky, which is heavily clouded.

JAN VAN GOYEN was born at Leyden in 1596, and studied under various masters of little note. While still young he made a tour through France, and on his return home received some instruction from Essias van de Velde. He was one of the earliest Dutch landscape painters, and his works are marked by great truth and observance of nature, and the drawing is admirable. His daughter married Jan Steen. He died at the Hague in 1666.

96 EARLY MORNING.

Painted by A. VAN DER NEER.
Canvas 31½ × 25½ inches.
Lent by MARTIN H. COLNAGHI, ESQ.

(For notice of the painter's life, see No. 138.*)*

97 LADY BEAUCHAMP.

Painted by SIR JOSHUA REYNOLDS, P.R.A.
Canvas 36 × 28 inches.
Lent by CAPTAIN THE HON. J. MANNERS YORKE, R.N.

LADY Beauchamp, née Letitia Johnstone, second daughter and co-heiress of Henry Johnstone, of Great Berkhampstead, Herts, and sister of Mrs. Charles Yorke.

Three-quarter-length, standing facing the spectator with hands crossed before her. White embroidered dress, open at neck, red feather fan in her right hand.

Painted 1781.

(For notice of the Painter's life, see No. 93.*)*

98 LANDSCAPE AND FROZEN RIVER.

Painted by NICHOLAS BERGHEM.
Panel 19 × 15 inches.
Lent by SIR FRANCIS COOK, BART.

A BROWN stone bridge spans a frozen river, and abuts on the left against some large buildings. In the foreground on the right two horses are seen at a trough, and men are standing near them in conversation. Towards the centre are two children with a sledge, followed by two dogs, and on the left three figures are seen. Many other figures animate the scene; and a building on fire is visible in the distance to the left.

Collection of Lockhorst, at Rotterdam.
Collection of Mr. Kinnear, of Edinburgh.
Smith's Catalogue Raisonné, No. 244.

(For notice of the Painter's life, see No. 106.*)*

99 STILL LIFE.

Painted by J. DAVIDSZ DE HEEM.
Wood 10½ × 8 inches.
Lent by E. A. LEATHAM, ESQ., J.P.

ON a table from which a green cloth is draped, four plums and a bunch of black grapes with an opened oyster are arranged with great taste before a glass half-filled with wine. This small work is painted with exquisite finish, combined with artistic breadth characteristic of this artist.

National Exhibition, Leeds, 1868.

JAN DAVIDSZ DE HEEM was born at Utrecht about the year 1600, and is said to have died at Antwerp in 1674. He was the pupil of his father, the flower painter, and was the first master who developed the art of fruit painting and still life generally. He is thought by some to be "the greatest Master of the class the School produced." His works are held in much estimation, but there are few examples in England. He is believed to have died at Antwerp in 1674.

100 TOBIT.

Painted by REMBRANDT VAN RHYN.
Panel 17 × 21½ inches.
Lent by SIR FRANCIS COOK, BART.

(For notice of the Painter's life, see No. 134.)

101 STILL LIFE.

Painted by JAN ANTON VAN DER BAYREN.
Canvas 40½ × 34½ inches.
Lent by SIR FRANCIS COOK, BART.

A LARGE metal flagon and salver stand on a table draped with heavy cloth. Other things are cleverly grouped together—a bowl of fruit, a cut melon, a lobster, &c., &c.

JAN ANTON VAN DER BAYREN (or Baren) lived in the middle of the seventeenth century. He was employed by the Archduke Leopold William at Brussels, and in 1656, went with him to Vienna. In the Vienna gallery are two pictures by him, female portraits, surrounded with flowers. He succeeded David Teniers, as curator of the Archduke's collections of pictures.

102 FROZEN RIVER SCENE.

Painted by JAN VAN DER CAPPELLE.
Panel 16 × 16½ inches.
Lent by SIR FRANCIS COOK, BART.

SEVERAL persons are seen passing along on the ice, and some are playing Hockey; a glimpse of either bank is seen, and in the foreground to the left is a fallen leafless tree. Heavy grey clouds overhang the scene.

(For notice of the Painter's life, see No. 118.*)*

103 STILL LIFE.

Painted by J. DAVIDSZ DE HEEM.
Wood 10½ × 8 inches.
Lent by E. A. LEATHAM, ESQ., J.P.

WHITE grapes and a peach are skilfully arranged in front of a half-filled glass of white wine, on a table partially covered with a green cloth fringed with gold. To the left are two prawns and to the right is seen a gold ring with a ruby in it.

Signed and dated, "Utrecht, 1649."
Formerly in the Scarisbrick collection.
Collection of Mr. Henry Harvey.
National Exhibition, Leeds, 1868.

(For notice of the Painter's life, see No. 99.)

104 A SEA-PIECE.

Painted by PHILIPS WOUWERMAN.
Panel $7\frac{1}{2} \times 9\frac{1}{2}$ inches.
Lent by SIR FRANCIS COOK, BART.

A GREY agitated sea and cloudy sky. Three vessels are visible. The spray breaks over a rock on the right.

"This singular little picture of the master is an admirable study from nature." *Smith.*

Collection Anonymous until 1778.
Collection of BARON DENONS until 1826.
Collection of MR. W. WELLS (of Redleaf).
Collection of MR. WILLIAM COLLINS, R.A.
Smith's Catalogue Raisonné, No. 150.

PHILIPS WOUWERMAN was born at Haarlem, 1619. He was first taught by his father, and subsequently studied landscape painting under Jan Wynants, but Jan Both and Pieter van Laer are supposed to have influenced him. He entered the Guild of Painters at Haarlem in 1640, and served the office of Dean in 1645-6. He died at Haarlem, 1668.

105 THE EXCHANGE AT AMSTERDAM.

Painted by JOB BERKHEYDEN.
Panel $9\frac{1}{2} \times 7\frac{1}{4}$ inches.
Lent by SIR FRANCIS COOK, BART.

JOB BERKHEYDEN was born at Haarlem in 1630. When a young man he adopted Art as a profession, and in 1654, joined the Guild of St. Luke. He travelled in Germany with his brother Gerrit, and painted landscapes and views of the Rhine, being also employed by the Elector Palatine, for whom he executed several paintings, and received from him, in recognition of his services, a gold chain and medal. On his return to Holland he soon became distinguished and was much appreciated. He died at Haarlem in 1693.

106 THE APPROACHING STORM.

Painted by NICHOLAS BERGHEM.
Canvas $36\frac{1}{2} \times 35$ inches.
Lent by E. A. LEATHAM, ESQ., J.P.

HEAVY clouds are passing over a wooded and mountainous country. In the foreground are two women; one of them in a blue skirt, is seated on a mule, the other in a red skirt, is milking a goat. Near them are a herdsman leaning on a cow, a man with a staff, an ass kicking at a dog, and another dog which appears to be running after a cow. More to the left are a braying ass, a sheep and a goat—and a river is seen on which are two boats, one of them laden with hay. The heavily foliaged group of trees are being boisterously blown by the wind.

Formerly in the possession of Lady Palmeston, and known as "The Palmeston Berghem."
Smith's Catalogue Raisonné, No. 54.

NICHOLAS BERGHEM (or BERCHEM), was born at Haarlem in 1620. He was taught by his father and other artists, and married the daughter of the painter Jan Vils. He is said to have visited Italy, and at one time in his life sold his labour, from early morning until four in the afternoon, for ten florins a day. His wife allowed him to keep little of his earnings, as his practice was to spend it all in buying pictures. His father's name was Pieter Claaz, and several reasons are given to account for his signature of Berchem, by some thought to have been a nickname, but as he used it on all his pictures it may be considered as a surname. His landscapes are very beautiful, adorned with groups of figures, cattle, and sometimes ruins. His contemporary and rival was Jan Both. A burgomaster of Dordrecht, a patron of Art, engaged Both and Berchem to each paint a picture, and the one whose painting was considered best was to have a sum of money over and above the remuneration paid to each artist. When their work was finished, the burgomaster did not know which picture to prefer, but told them they had both reached perfection in their Art, and that both were entitled to the prize. **Berchem died at Amsterdam in 1683.**

107 A WOMAN AT A SPINNING WHEEL.

Painted by GERARD TERBURG.
Panel $13\frac{1}{2} \times 10\frac{1}{2}$ inches.
Lent by SIR FRANCIS COOK, BART.

AN old lady in a black jacket edged with ermine, grey gown and green apron, is sitting in a red-cushioned chair, working at a spinning wheel. A small dog is in her lap.

GERARD TERBURG was born about 1617. He was taught drawing by his father at Zwolle. In 1632 he was at Amsterdam, and afterwards studied at Haarlem under the elder Pieter Molyn. In 1635 he visited England, travelling then through France, Italy, and Germany. In 1646 he repaired to Münster, where the memorable Congress was then sitting. And it was there he painted the marvellous little picture of the "Ratification of the Treaty of Peace," now in the National Gallery. In 1648 he visited Spain, and acquainted himself with the works of Velasquez. In 1654 he married, and settled in Deventer, where he became Burgomaster, and where he painted the greater number of his pictures of social life. He died 1681.

108 AN OLD WOMAN.

Painted by GERARD DOW.
Panel $8\frac{1}{4} \times 6\frac{1}{2}$ inches.
Lent by SIR FRANCIS COOK, BART.

AN old woman in a black gown, white cap, frill, and kerchief, almost full face, but turning slightly to the left, one hand visible, dark back-ground.

GERARD DOW, one of the most celebrated of the Dutch genre painters, was born at Leyden in 1613. His father was a glass painter, and Gerard was at first taught by him. At the age of fifteen he entered the school of Rembrandt, who did not set his pupils their tasks in his own atelier, but penned each of them in a box of his own in a top storey of the house, partitioned expressly for the purpose. Here the young and promising artists successively received instruction from their teacher; here the models might be seen wandering from box to box; here the same subject was represented, painted in the master's form, but with the individuality of the pupil. In three years Gerard had attained the position of an independent artist. He reaped ample fruits from his great reputation. An amateur of the name of Spiering paid him a thousand florins annually for the mere privilege of having the first offer of his pictures. He died at Leyden, 1675. Among his pupils were the eminent painters Franz van Mieris and Gabriel Metsu.

109 PORTRAIT OF A CHILD HOLDING AN APPLE.

Painted by CESAR VAN EVERDINGEN.
Canvas 39 × 32½ inches.
Lent by WILLIAM HARVEY, ESQ.

THE child stands to the left of the picture. Black cap with yellow ribbons; white cape with embroidered edging; white apron; brown brocaded silk frock with white markings. In her left hand is an apple, on her right a goldfinch. Low horizon, with red brick house to the right, a wide gate beside it and a line of trees.

Signed and dated "Ætatis 2, anno 1664."
Collection of Mr. J. Corley.
National Exhibition, Leeds, 1868.

CESAR VAN EVERDINGEN was born at Alkmaar in 1606, and was a pupil of Jan van Bronkhorst. His pictures are portraits and historical scenes, and he was also an architect. In 1632 he was a member of the Guild at Alkmaar, and in 1651 of that of Haarlem. He died in 1679.

110 A STORM AT SEA.

Painted by WILLIAM VAN DE VELDE.
Canvas 13 × 20 inches.
Lent by CHARLES BUTLER, ESQ., F.R.G.S.

WILLIAM VAN DE VELDE was born at Amsterdam in 1633. He is the most celebrated of the Dutch marine painters, and studied with his father and also under Simon de Vlieger. From the year 1677 both he and his father were established in England, where they lived at Greenwich. Charles II granted them each a salary of £100 a year for painting sea-fights, the father furnishing the drawings and the son "putting the said draughts into colours." Walpole, in his "Anecdotes of Painting" says, "William van de Velde, the son, was the greatest man that has appeared in this branch of painting, the palm is not less disputed with Raphael for history, than with Van de Velde for sea-pieces." He died in London in 1707, and was buried in St. James's Church, Piccadilly. His drawings are very numerous, and his execution was so rapid that it is said he would frequently fill a quire of paper in an evening with his drawings. "There are abundance of fine works by this master in England, many of the best are in the National Gallery." It is no wonder that his pictures are popular here, they are so calculated to please a seafaring nation, and nearly all his works are in England and Holland, very few being in other countries.

111 THE SLEEPING SOLDIER.

Painted by GERARD TERBURG.
Canvas $25\frac{1}{4} \times 20\frac{3}{4}$ inches.
Lent by WILLIAM HARVEY, ESQ.

A STOUT military officer, wearing a cuirass over a buff jerkin, is seated with folded arms, fast asleep; at his right stands a woman in a maroon-colored velvet jacket, bordered with ermine, amusing herself by tickling his lips with a hair, the effects of which appear to amuse a trumpeter who stands on her right, dressed in the rich costume of the period, and holding a trumpet.

Collection of Mr. Brown until 1830.
Collection of Lord Myddleton.
Collection of Mr. Henry Harvey.
National Exhibition, Leeds, 1868.
Smith's Catalogue, Raisonné, No. 43.

(For notice of the Painter's life, see No. 107.*)*

112 VIEW OF HAARLEM.

Painted by J. VAN RUISDAEL.
Canvas $16\frac{1}{2} \times 13\frac{1}{2}$ inches.
Lent by E. A. LEATHAM, ESQ., J.P.

THE spire of Haarlem Cathedral rises in mid-distance, in a low flat country. Heavy clouds are passing across the blue sky, and a vivid gleam of light lies on the meadow to the right. In the foreground, which is in deep shadow, a river is discerned, on which is a boat, and on either side the ruins of a building are seen, around which trees cluster.

National Exhibition, Leeds, 1868.

JACOB VAN RUISDAEL was the nephew of the painter Solomon van Ruisdael, and was born at Haarlem about 1625. His father, Isaac, gave him a good education and intended him for the medical profession, and he was sometimes styled Doctor. He probably studied under his uncle, but it is clear he was powerfully influenced by Allaert van Everdingen. He removed to Amsterdam in 1659, and the same year obtained the rights of citizenship there. He remained unmarried in order to promote the comfort ot his aged father, but in spite of his activity his talents were not appreciated by his contemporaries as they deserved to be. In 1681 his fellow religionists obtained from the Burgomaster of Haarlem a place in the almshouse of Haarlem for him, by payment of a certain sum. He died there soon after, and was buried May 14, 1682. The landscapes of Ruisdael are generally simple natural views, well selected, his favourite subjects being woody scenes and waterfalls, though he sometimes painted marine pieces. (The artistic importance of his work lies in the conception, and in the solemn earnestness of the prevailing tone, founded upon a deep and continual observance of Nature.)

113 A CAVALIER.

Painted by ALBERT CUYP.
Canvas $48\frac{3}{4} \times 33\frac{1}{2}$ inches.
Lent by LORD CRAWFORD AND BALCARRES.

THREE quarter length, life size, standing, and turned slightly to the right; broad brimmed hat, with large feathers; steel corslet; blue sash; leather gauntlets; walking stick in right hand.

ALBERT CUYP was born at Dort, his father's native town, 1620. He became the pupil of his father, but further particulars of his early life are wanting, but it is probable he visited other parts of Holland before commencing practice on his own account at Dort. "He was many-sided in his Art, but ever taking nature as his guide and model escaped all reproach to mannerism. His temperament led him to seek calm and sunny scenes, and his extraordinary mastery in rendering light and the effects of hazy morning or of glowing afternoon has become proverbial." He met with but limited recognition in his day, and Holland is not particularly rich in his works. The portraits he painted are good in character, and as little conventional as his other work. He died at Dort, 1691.

114 COAST SCENE.

Painted by WILLIAM VAN DE VELDE.
Panel $9\frac{1}{2} \times 12$ inches.
Lent by SIR FRANCIS COOK, BART.

TWO sailing boats and one rowing boat are drawn up on the sea-shore, and fishermen are about—delicately painted grey clouds on a pale blue sky.

(For notice of the Painter's life, see No. 110.)

115 A YOUNG WOMAN WITH A GLASS OF WINE.

Painted by DAVID TENIERS, the Younger.
Wood 12 × 9 inches.
Lent by LORD WANTAGE, K.C.B., V.C.

A PRETTY young woman, in light grey jacket, grey petticoat, and bluish apron, is seated with a glass of wine in her hand. She is listening to the gallantry of an elderly peasant whose wife is watching their movements from an opening above. Upon the door of the opening is a little owl with a very serious expression.

"A little gem, ... the colours are combined with the utmost delicacy. The execution is of very solid impasto and of rare finish." *Waagen.*

Collection of Mr. Edward Gray.
Collection of Lord Overstone.

DAVID TENIERS was born at Antwerp, 1610. He studied under his father, David Teniers, the elder, whose style he adopted, but the influence of Rubens and of Adriaen Brouwer is perceptible in his pictures. He was admitted a Master into the Antwerp Guild of Painters in 1632-3. He was twice married, his first wife being Anna Brueghal, daughter of the painter Jan Brueghal In 1648 he settled in Brussels, and became Court Painter and one of the Chamberlains of the Archduke Leopold. He bought himself a country seat at Perck, a village between Antwerp and Mechling, which became the constant resort of the Spanish and Flemish nobility, and it was there he died on 25th April, 1690. (His colouring is very delicate, his handling of the brush light and spirited, and he is reputed to be the greatest genre painter of all times.)

116 A PORTRAIT.

Copper $6\frac{1}{2} \times 5$ inches.
Lent by BANISTER FLETCHER, ESQ., C.C., J.P.

117 INTERIOR OF A CHURCH IN HOLLAND.

Painted by ANTON DE LORME. Figures by J. LINGELBACH.
Canvas $34\frac{1}{2} \times 29$ inches.
Lent by E. A. LEATHAM, ESQ., J.P.

BETWEEN the stately pillars several people are moving about in the quaint costume of the time. To the right the sun enters the tall windows, flecking the walls and pillars with great truth of effect.

Collection of Lord Northwick.

ANTON DE LORME, who was born at Rotterdam in the 17th Century and was still living in 1660, was an architectural painter who devoted himself to the interiors of churches and other public edifices, in some of which Terburg painted the figures. His works are very rare, and exact for perspective and illumination.

JAN or JOHANNES LINGELBACH was born at Frankfort-on-the Main, in 1625. Like many of the Dutch masters he visited Italy, and remained for six years in Rome. He was very successful in his drawing of numerous figures, all busily engaged, and gaily dressed, according to their different nationalities, and was also fond of architectural compositions. His pictures are embellished with fountains, archways, ancient monuments and statues, and the scenes depicted are seaports, fairs, and Italian markets. So great was his fame as a painter of animated groups of men, women, horses and dogs, often on a very minute scale, that other eminent artists as Wynants, Wouwerman and Ruisdael sought his help in inserting figures and horses into their paintings. He died at Amsterdam in 1687.

118 SEA-PIECE. MAN-OF-WAR FIRING A GUN.

Painted by JAN VAN DER CAPPELLE.
Wood 19 × 23 inches.
Lent by LORD WANTAGE, K.C.B., V.C.

A QUIET sea with coast on the left hand and in the foreground. In the centre are some small vessels; and on the right is a man-of-war firing a gun; in the distance other vessels are seen. The clouds are brightly lighted on the left.

"This picture is in all respects of such delicacy and transparency and at the same time so picturesquely composed and carefully finished that it belongs to the best works known to me of the master." *Waagen.*

Collection of Lord Overstone.

JAN VAN DER CAPPELLE was born at Amsterdam about 1630, and received the freedom of that city on the occasion of his marriage in 1653. He was a painter of river and sea scenes, his favourite subject being a quiet sea, "under the aspect of cheerful weather and warm lighting, so that objects are clearly reflected in the water." Of his life little is known, as he is not commented upon by any Dutch writer of the period. He was painting until the year 1680.

119 PORTRAIT OF THE ARTIST.

Painted by JAN STEEN.
Panel 22 × 16½ inches.
Lent by THE EARL OF NORTHBROOK, G.C.S.I.

A PORTRAIT of the Artist when about forty-five years of age. He is represented sitting in a room on a rush-bottomed chair with his right leg on the left knee, playing on a mandolin, which he appears to accompany with the voice; and the drollery of his song is unequivocally indicated in the exquisite humour which animates his countenance. He is dressed in a brown jacket with yellow sleeves, green slashed hose, dark red cap; a mantle hangs on the back of his chair. To his left on a covered table are music books and a silver tankard, and a large green curtain is suspended behind him.

> "A most spirited representation of a thorough rake, though a very clever one; of masterly execution, in delicate broken tones." *Waagen.*

Collection of M. Brentaud, of Amsterdam, until 1822.
Collection of Baron Verstolk de Soelen, at the Hague.
Collection of the Hon. G. J. Vernon until 1830.
Engraved by C. W. Marr, as a frontispiece for Vol. IV, of Smith's Catalogue Raisonné.
Smith's Catalogue Raisonné, No. 121.

JAN STEEN was the son of a brewer, and was born at Leyden about 1626. He studied at the Hague with Jan van Goyen, whose daughter he married there in 1649. He entered the Corporation of Painters at Leyden in 1648, but he was absent from that city for

several years, returning to it in 1658. He then combined the business of a tavern-keeper with the occupation of painting. He has been justly likened, for dramatic expression, to Molière. (He drew human nature from the humorous side, often with grim satire, though not without touches of pathos, which show deep sympathy with his kind. If he is sometimes unnecessarily coarse, some allowance must be made for his period and his surroundings. The character of his figures is typical and subtly true, his execution crisp and brilliant, and his colour varied and uncommon. In composition he has never been excelled, and he contrived to give to the most skilful arrangement the effect of accidental combinations.)

120 LANDSCAPE AND CATTLE.

Painted by NICHOLAS BERGHEM.
Panel 10 × 12¾ inches.
Lent by CAPTAIN HOLFORD.

(For notice of the painter's life, see No. 106.)

121 THE INTRUDER.

Painted by GABRIEL METSU.
Panel $26\frac{1}{2} \times 23\frac{1}{2}$ inches.
Lent by the EARL OF NORTHBROOK, G.C.S.I.

THE scene is the interior of a bed-chamber, hung with gilt leather, in which are two ladies, a maid-servant and a cavalier. One of the ladies, wearing a green velvet jacket bordered with ermine, is seated on the right arranging her hair, and her attention is excited by the eager endeavours of the gentleman to enter the apartment and the maid-servant preventing him. The other lady stands by the side of a bed and is only partly dressed, having on a white satin skirt and a red corset and sleeves; her countenance expresses displeasure at the rudeness of the intruder. A rich robe of scarlet velvet, bordered with ermine, lies on an antique chair in front, near which is a silver vase.

"This picture may with propriety be styled a chef-d'œuvre of the master." *Smith.*

Collection of Colonel Way.
Collection of Baron Verstolk de Soelen at the Hague.
Collection of the Hon. G. J. Vernon until 1831.
Collection of Sir Charles Bagot until 1836.
Smith's Catalogue Raisonné, No. 94.

(For notice of the Painter's life, see No. 125.)

122 PREPARING FOR A DUET.

Painted by GABRIEL METSU.
Canvas 17 × 15 inches.
Lent by WILLIAM HARVEY, ESQ.

A LADY in a scarlet corset and orange petticoat, is sitting at a table covered with a rich Turkey cloth. She holds a piece of music, and appears to be waiting to accompany with the voice a gentleman who stands on the further side of the table, tuning a violin. A bass viol lies on the table, which is placed near a large window hung with green curtains. A spaniel stands by the lady.

Collection of the Duc de Choiseul until 1772.
Collection of the Duc de Plaslin until 1793.
Collection of M. Solirene until 1812.
Collection of Prince Talleyrand until 1817.
Engraved in the Choiseul Gallery, 1771.
Exhibited at the British Gallery, 1823.
National Exhibition, Leeds, 1868.
Smith's Catalogue, Raisonné, No. 31.

(For notice of the Painter's life, see No. 125.)

123 PORTRAIT OF A LAWYER.

Painted by PETIER C. VAN SLINGELANDT.
Wood 20½ × 16½ inches.
Lent by E. A. LEATHAM, ESQ., J.P.

AN OLD man seated in an arm-chair—facing the right. He is clothed in black, and wears a black cap with a red band to it. His right hand is on the arm of the chair—his left hand is on his breast.

National Exhibition, Leeds, 1868.

PETIER C. VAN SLINGELANDT, was born at Leyden, in 1640. The pupil of Gerard Dow, he kept to the method of his master, and his pictures have manifested in them great finish and care. He is said to have taken so long a time as three years painting a family portrait group, and would spend a month over finishing some small detail in a picture. He died in 1691.

124 PORTRAIT OF A LADY.

Painted by JAN ANTHONISZ VAN RAVESTEIJN.
Panel 46½ × 34½ inches.
Lent by WILLIAM ROME, ESQ., F.S.A., C.C.

BLACK and gold dress, with lace cap and cuffs, large white ruff, and pearl necklace.

Dated 1628.

JAN ANTHONISZ VAN RAVESTEIJN was born at The Hague about the year 1572. He was a pupil of Frans Hals and executed some important portraits. In 1598 he was admitted into the Guild of St. Luke, at The Hague. All his life was spent in his native city, and he died there in 1657.

125 THE VIOLONCELLO PLAYER.

Painted by GABRIEL METSU.
Canvas 25 × 18¾ inches.
Lent by HER MAJESTY THE QUEEN.

A GENTLEMAN is seated near a harpsichord, tuning a Violoncello, his attention is directed at the same time to a lady, attired in a white satin skirt and pale red bodice, who is descending some stairs on his left, with a piece of music in her hand, and preceded by a pet spaniel. Another gentleman is seen leaning on the arched window of a corridor above.

"An admirable picture of the middle period of this master; of a warm tone, great harmony, and, for him, remarkably delicate execution." *Waagen.*

Collection of M. Wierman, of Amsterdam, until 1762.
Collection of the Marquis Menars until 1781.
Collection of M. Robit until 1801.
Exhibited at the British Gallery, 1826 and 1827.
Smith's Catalogue Raisonné, No. 45.

GABRIEL METSU was born at Leyden, 1630. His first teacher in Art was probably his father, but he afterwards studied under Gerard Dow, though in his style he more resembled Terburg, for his pictures deal, as a rule, with the more refined side of domestic life. At the age of twenty he left Leyden and settled in Amsterdam, where he probably spent the rest of his life. He died and was buried there in 1667.

126 A LANDSCAPE WITH CATTLE.

Painted by WILLEM VAN ROMEYN.
Panel 13½ × 17½ inches.
Lent by CHARLES BUTLER, ESQ., F.R.G.S.

WILLEM VAN ROMEYN was born at Haarlem, in 1624. He was a pupil of Berghem. His pictures were generally small, well composed and of harmonious color. He is represented in all the principal galleries of Europe, but his works are frequently attributed to Berghem, Karel du Jardin, or Adrian Van de Velde. He died in his native town, 1693.

127 THE MUSIC MASTER, AND PUPIL.

Painted by JAN VAN DER MEER (of Delft).
Canvas 29 × 25 inches.
Lent by HER MAJESTY THE QUEEN.

INTERIOR of a room, with a floor composed of black and white marble squares. A lady is standing with her back to the spectator at an open harpsichord which is placed against the opposite wall. She wears a red skirt with a black over-dress, and white bodice. Her face is reflected in the mirror that hangs over the harpsichord. A gentleman is standing by wearing a black coat and white sash. The foreground to the right is occupied by a table, with a rich cover; beside it is a blue covered chair and a viol which lies on the floor. The room is lighted by leaded windows, from the left.

JAN VAN DER MEER, as he is commonly called, or more correctly Vermeer, a scholar and imitator of Metsu, was born at Delft about 1632; he is supposed to have been the pupil of Karel Fabritius, and

also of Leonard Bramer. In 1653 he married, and he died at Delft in 1675. During his life he was one of the principal members of the Delft Guild. In 1696 many of his pictures were sold at Amsterdam. His subjects were portraits, landscapes, interiors, and views of towns. His pictures were rare and of great value.

128 THE BANKER.

Painted by ARNOLD VAN BOONEN.
Canvas 17 × 14 inches.
Lent by E. A. LEATHAM, ESQ., J.P.

A MAN in a brown garment and wearing a furred cap is seated at a table, to the right of the picture. He is engaged in carefully weighing the gold and silver coins that lie before him. Red drapery is skilfully disposed to the left of the picture and a dark blue curtain is dexterously arranged above the seated figure.

ARNOLD VAN BOONEN was born at Dordrecht in 1669, and was instructed by Arnold Verbius and Godefreid Schalken; he devoted himself almost wholly to portrait painting, and painted a number of the famous men and women of his time, among whom were Peter the Great, and the great Duke of Marlborough. He died in 1729.

129 A LANDSCAPE.

Painted by REMBRANDT VAN RHYN.
Panel 8½ × 18 inches.
Lent by H. C. ERHARDT, ESQ., F.R.G.S.

(For notice of the painter's life, see No. 134.)

130 FROZEN RIVER SCENE.

Painted by A. VAN DER NEER.
Canvas 23 × 33 inches.
Lent by MARTIN H. COLNAGHI, ESQ.

NUMEROUS figures are on the ice skating; several groups are on the bank in the foreground, among them, a man about to hit a ball with a club; near some eel baskets, a man and woman are seated at the edge of the ice; cloudy sky.

Signed "A.V. (connected) & D.N." (connected).

(For notice of the painter's life, see No. 138.)

131 PORTRAIT OF A LADY SURROUNDED WITH FLOWERS.

Painted by DANIEL SEGHERS.
Canvas 39 × 29 inches.
Lent by COL. J. L. RUTLEY.

DANIEL SEGHERS (or ZEGHERS) was born at Antwerp in 1590. His taste led him to flowers and fruit, and he became a pupil of Jan Brueghel, who, at that time, painted those subjects. He was the friend of Rubens, for whom he painted garlands and borders of flowers around portraits. He died at his native city in 1661.

132 THE MOUTH OF THE SCHELDT.

Painted by JAN VAN DE CAPPELLE.
Wood 25 × 17½ inches.
Lent by E. A. LEATHAM, ESQ., J.P.

IN the foreground, in the centre of the picture, is a large boat, with sail up and flag flying from the stern and one also from the mast. A little way out a fisherman is standing in the water. In the mid-distance is a low-lying island, and to right and left many craft are seen. Grey clouds float across the tenderly painted sky and the picture throughout contains the characteristically aërial effects so engaging in this master.

(For notice of the Painter's life, see No. 118.)

133 PORTRAIT OF AN ECCLESIASTIC.

Painted by NICOLAS MAAS.
Canvas 27½ × 24 inches.
Lent by E. A. LEATHAM, ESQ., J.P.

FULL face, black robe, broad white lappet or collar, black skull cap, thin gray beard and gray hair. Dark background.

National Exhibition, Leeds, 1868.

NICOLAS MAAS (or MAES) was born at Dort in 1632. Early in life he became the pupil of Rembrandt, and studied at Amsterdam in the studio of this master, whose style he closely followed, more particularly in his early paintings. In 1654 he returned to his native town, where he died in 1693.

134 PORTRAIT OF REMBRANDT'S MOTHER.

Painted by REMBRANDT VAN RHYN.
Canvas 56 × 39 inches.
Lent by EARL SPENCER, K.G.

AN aged woman seated facing the spectator. She is attired in a red-figured silk gown and a black cloak lined with fur; an embroidered scarf is on her head. She is resting her elbow on her mantle, with a closed book under it, and her hand is raised to her neck, holding between the fingers the pearls of her necklace. A large book is open on the table, over which a curtain is suspended.

Engraved by Edward Scerwen.
Smith's Catalogue Raisonné, No. 542.

REMBRANDT VAN RHYN was born at Leyden in 1606. He was the son of a miller, and his parents were in good circumstances. He attended the Latin School, but his tendencies to Art induced his father to place him with J. van Swanenburch, a painter, and a member of an old Leyden family, with whom he remained three years. At the age of fourteen he went to Amsterdam to study; three years later returned to his native town and worked incessantly till at the age of twenty-two he settled finally at Amsterdam. He there married a lady possessed of some fortune, who has become famous through many portraits he painted of her. His mother was also his model. After his wife's death, in 1642, he became involved in his circumstances, and all his effects were sold, including his collection of works of Art and his large house at Amsterdam, where he had resided for many years. His troubles, however, did not affect his professional career, and artists from all parts of Holland came to study in his studio, the most famous of whom were Gerard Dow and Ferdinand Bol. Rembrandt died at Amsterdam in 1669.

135 RIVER SCENE.

Painted by ALBERT CUYP.
Canvas 15½ × 21 inches.
Lent by WILLIAM HARVEY, ESQ., of Leeds.

A LONG black boat with two men in it, is in the foreground with a line of fishing floats. Tall-masted vessels of war are to the left, and on the right is a fortified town, with towers and castellated walls.

Collection of Mr. Henry Harvey.
National Exhibition, Leeds, 1868.

(*For notice of the Painter's life, see No.* 113.)

136 LANDSCAPE, FIGURES AND CATTLE.

Painted by ADAM PYNAKER.
Canvas 27 × 23 inches.
Lent by SIR HENRY ST. JOHN MILDMAY, BART.

THE landscape is composed of clusters of trees on a hilly ground, and objects peculiar to this master, such as the stump of a beech, docks and other weeds. Two peasants are introduced, with a dog, a goat and several cows; one of the latter is caught by the leg in a bramble bush. "The delightful influence of a fine summer evening is diffused throughout the scene."

Smith's Catalogue Raisonné, No. 26.

ADAM PYNAKER or PŸNACKER was born at Pÿnacker, near Delft, in 1621. Nothing is known of his family name, or the name of his master. At an early age he visited Italy, and for three years studied in Rome the works of the great landscape painters. On his return to Holland he soon became known and was much sought after and admired; he found employment in ornamenting the apartments of large buildings (the practice being at that time to decorate the walls of important structures with landscapes executed by distinguished artists). Most of his pictures contain trees and animals, but he also painted sea-pieces. He died in 1673.

137 A HAWKING PARTY.

Painted by JAN WYNANTS.
Canvas 31 × 40 inches.
Lent by SIR HENRY ST. JOHN MILDMAY, BART.

ON the right is a winding road on which are several gentlemen and a lady on horseback with attendants and dogs, enjoying the recreation of hawking. The foreground is painted in the artist's most engaging manner, and is broken and diversified by two old oak trunks, one of which is thrown down amongst docks, thistles and other herbage. The figures, horses and dogs are by the hand of PHILIPS WOUWERMAN, by whom the more brilliant and highly finished works of Wynants were enriched.

Collection of M. le Brun until 1791.
Collection of Mr. Crawford, until 1801.
Smith's Catalogue Raisonné, No. 44.

JAN WYNANTS was born about 1600, and resided at Haarlem until 1660. Of the many great landscape painters who distinguished the School of Haarlem, none showed more originality than Jan Wynants. He showed a preference for open scenery, where, "under a sky of summer blue, the undulating soil reveals its origin through beaten tracks and rugged roads, with their shelving sides of gold-coloured sand." Figures in his pictures were generally inserted by Adrian van de Velde or Lingelbach, and occasionally by Wouwerman. During the last years of his life he resided in Amsterdam, where he died, 1679.

138 DUTCH VILLAGE, CANAL, MOONLIGHT.

Painted by AERT VAN DER NEER.
Canvas 26½ × 31½ inches.
Lent by LORD WANTAGE, K.C.B., V.C.

A DUTCH Village on a canal surrounded with trees on a bright moonlight night. In the foreground are two hewers of wood at their occupation, and in the middle distance are some fishermen.

> "The effect of moonlight is here rendered with admirable skill in every portion. The treatment is highly solid and free, proving that the picture belongs to his later time." *Waagen.*

Collection of Lord Overstone.

AERT VAN DER NEER was born at Amsterdam in 1603. Very little is known of his life. He excelled in moonlight views, towns and groups of cottages. He frequently painted winter pieces with figures on the ice, in which he is scarcely surpassed. He died, very poor, at his native town in 1677.

Collection of Works mainly Illustrating the Art of the Sculptor-Goldsmith and Gem-Engraver.

Chiefly of the 15th and 16th centuries.

Lent by Sir J. C. ROBINSON, F.S.A.

The objects contained in the five cases labelled A, B, C, D, E, were previously exhibited at the winter Exhibition of the Royal Academy this year; and at the request of the Worshipful Company of Goldsmiths, and with the concurrence of the Corporation, they have been transferred, with some addition to the Guildhall Gallery, for a further period of exhibition to the public.

Case A. In Gallery II.

1 A. BOOK OF PRAYERS.

Gold enamelled cover. Reputed to be the prayer-book of the Emperor Charles V. The manuscript contents, in the Spanish language, are the confession of faith of the Emperor, ("*Protestacion del Imperador Carlos,*") a prayer to the Virgin and to the Guardian Angel. On the inside of the cover are two illuminations, the Virgin and Child, and a Saint with a sword. c. 1550—1560.

B. POMANDER OR SCENT-CASE.

Enamelled gold. In the form of an armillary sphere, containing a bezoar stone. Spanish, c. 1540—1550.

This jewel, kept for many generations as an heirloom in the family of the Marqueses of Monroy, of Caceres in Spain, was reputed to have been given by the Emperor Charles V to Hernan Cortes, the conqueror of Mexico. It was brought into the Monroy family by intermarriage with a lady of the family of the Marqueses de la Conquista, of the neighbouring city of Truxillo, lineal descendants of Cortes.

C. PENDANT JEWEL.

"*The Lesser George,*" or, BADGE OF THE ORDER OF THE GARTER, worn by the Earl of Strafford, Minister of King Charles I. The enamel of St. George and the Dragon on the reverse was copied from the small picture by Raphael in the royal collection, sold after the execution of the king, and now in the Louvre.

This jewel, together with the "*Greater George,*" was preserved as an heirloom by the descendants of Lady Anne Wentworth, eldest daughter of Strafford, until c. 1860—1870.

D. PENDANT JEWEL.
Enamelled gold. BADGE OF THE ORDER OF THE BATH. This badge of the Order is of English or Scottish work of the beginning of the reign of James I, and is believed to have been made to be worn by the king.

2 A. RELIQUARY.
Silver-gilt and rock-crystal. In the form of a thurible. German, c. 1350.

B. SPOON.
Silver-gilt. The handle formed by a figure of St. Christopher; the bowl elaborately engraved. German, c. 1450.

C. DIPTYCH.
Silver-gilt frame. On the front side a rilievo of the ANGELIC SALUTATION, in carved bone. Venetian, c. 1480.

3 A. PECTORAL CROSS.
Gold enamelled. English, c. 1530—1540.

B. PECTORAL CRUCIFIX.
Gold enamelled, set with table diamonds. A monk kneeling at the foot of the Cross. Spanish, c. 1580.

C. PECTORAL CROSS.
Gold, enriched with cloisonné translucent enamels. Spanish, c. 1580.

D. PENDANT JEWEL.
Gold enamelled. BADGE OF THE ORDER OF ST. MICHEL. French, c. 1540.

E. PENDANT JEWEL.
Gold enamelled. DIANA WITH A DOG. Italian, c. 1570.

F. PENDANT JEWEL.
Gold enamelled. In the form of a lizard or chameleon, encrusted with opals. Italian, c. 1560.

G. PENDANT.
Gold enamelled. In the form of a green lizard, set with rubies. Italian c. 1560.

H. PENDANT JEWEL.
Gold enamelled. In the form of an anchor, set with table diamonds. English, first quarter of the 17th century.

I. PENDANT JEWEL.
Gold enamelled, set with rubies. French or German, first half of the 17th century.

4 A series of eight Gold Enamelled Jewels of the 16th and 17th centuries.

A. PENDANT JEWEL.
Set with an onyx cameo of the NATIVITY. German work, c. 1600.

B. CAMEO.
Onyx. HEAD OF MEDUSA. Antique Roman. The enamelled setting of intertwined serpents is of Italian Cinque Cento work.

C. PENDANT.

Two peach-stones, carved with minute scriptural subjects, set in enamelled gold. The carved stones open on hinges and disclose an onyx cameo and other ornaments in the interior. Italian, c. 1570.

D. PENDANT JEWEL.

Gold. Italian, first half of the 16th century.

This jewel was recently dredged up in one of the canals of Venice. It was originally enamelled.

5 A. PENDANT JEWEL.

Gold enamelled. A phœnix in the centre. Italian, c. 1560.

B. PECTORAL CROSS.

Enamelled gold, set with shaped table diamonds. Spanish, c. 1540.

This jewel was one of the principal pieces in the collection of votive jewels preserved in the treasury of the Cathedral of Nuestra Señora del Pilar, in Saragossa. The entire collection was sold by the chapter of the cathedral about 1875, to furnish funds for the completion of the fabric of the church.

C. MEDIÆVAL JEWEL.

Circular, gold enamelled. AN ANGEL HOLDING AN INSCRIBED SCROLL. On the reverse an engraved half-length figure of St. John the Evangelist. French or Spanish, c. 1350.

D. JEWEL.

Circular, silver-gilt enamelled, with translucent painted enamels of half-length figures of saints, and religious inscriptions. North Italian work, probably Milanese, by a goldsmith of the following of Leonardo da Vinci, c. 1490.

E. PENDANT.

Enamelled gold. With a figure of a couchant lamb, the body formed by a "*perle baroque.*" Italian, c. 1540–1560.

F. PENDANT JEWEL.

French, c. 1500–1520.

Found in the Seine in Paris.

G. SMALL CROSS.

Enamelled gold, set with table diamonds. Italian or Spanish, c. 1580.

6 A. PENDANT JEWEL.

From a string of pearls, gold enamelled, set with an intaglio in heliotrope. Italian, c. 1570.

B. PENDANT JEWEL.

Gold, decorated with cloisonné enamel work and gems. Spanish work, probably by a goldsmith of Barcelona. c. 1500.

C. PENDANT.

In the form of a ship, the hull formed of mother-of-pearl. Spanish, c. 1570–1580,

Brought from Ireland, and conjectured to have formed part of the spoil of the Spanish Armada.

D. PENDANT JEWEL.
Gold, with cloisonné enamel work. In the form of a ship, with a cabochon balas ruby and two emeralds attached. Spanish, c. 1560.

7 A series of Ten objects, including four Pectoral Crosses of Spanish 16th century work, and two engraved silver-gilt Devotional Medallions; the latter German work of the early part of the 16th century.

8 A. DESIGN.
Original design for three pendant jewels. German, c. 1530.
Probably a diploma Drawing ("dessin de maîtrise") made on the reception of the artist goldsmith as a member of his guild.

B. CAMEO.
Onyx. Regardant portraits of the EMPEROR MAXIMILIAN AND HIS WIFE, MARY OF BURGUNDY. Italian (?), c. 1480–1490.

C. CAMEO.
Onyx. VIRGIN AND CHILD. German or Flemish, c. 1480.

D. SEAL.
Enamelled gold. The seal of King George I. when Elector of Hanover. Believed to be by the Dresden goldsmith Dinglinger, c. 1700–1720.

E. THREE CAMEOS.
Onyx. Originally the centres of badges or "*Lesser Georges*" of Knights of the Garter, taken from the jewels which have been surrendered and dismounted on the deaths of the respective knights to whom they belonged. 17th century.

F. JEWEL CAMEO.
In enamelled gold mount. Italian, 16th century.

9 A Series of Eight Gold Enamelled Jewels, &c., chiefly of Spanish 17th century work.

A. PENDANT JEWEL.
Gold enamelled. THE "VIRGEN DEL PILAR" OF SARAGOSSA.

B. TRIANGULAR JEWEL.
Both these are the work of Aragonese or Catalonian goldsmiths, probably of Saragossa, of the early part of the 17th century.

10 A. PENDANT.
Enamelled gold. BADGE OF THE ORDER OF MALTA. Italian, first half of 17th century.

B. RELIQUARY.
Crystal and gold enamelled Jewel. Spanish, c. 1580.

C. RELIQUARY.
Oval jewel. Spanish, c. 1580.

D. "LACIS" JEWEL.
Spanish, c. 1660.

E. "LACIS" JEWEL.
Gold filigree, set with a sapphire. Spanish, c. 1660.

F. RELIQUARY.
Gold enamelled pendant. Spanish, c. 1600.

G. PENDANT JEWEL.
Gold enamelled. French, Louis XIII period.

H. RELIQUARY.
Spanish crystal, c. 1600.

I. LOCKET.
Cameo. EQUESTRIAN FIGURE OF GUSTAVUS ADOLPHUS. German, c. 1650.

J. LOCKET.
With a small crucifix. Spanish, 16th century.

11 A Series of Twelve Objects, chiefly Painted Enamels on Gold, 17th and 18th centuries.

A. RELIQUARY.
Gold. Oblong, with a bas-relief enamel of the NATIVITY. Italian or French, c. 1600–1630.

B. BAS-RELIEF.
Small oval enamel on gold. c. 1600–1630.

C. ARCHED TOP DEVOTIONAL PICTURE.
Enamel on gold. German, first half of 17th century.

D. PAIR OF BRACELET SNAPS.
Enamelled. French, c. 1750.

12 Nine Enamelled Gold Jewels of various origin. 16th and 17th centuries.

A. RELIQUARY.
Lantern-shaped. Spanish, c. 1580.

B. POMANDER OR SCENT-CASE.
German, c. 1600.

C. D. TWO JEWELS.
Enamelled. In the form of skulls, opening on hinges, with devotional subjects in the interior.

13 FIVE HAT-MEDALLIONS.
Enamelled gold and cameos. Italian, first half of 16th century. Of these, A is from the design of Francesco Francia the painter.

14 TEN FINGER-RINGS.
Of various origin, chiefly 17th and 18th century work.

15 EIGHT FINGER-RINGS.
Enamelled gold. Italian and German, chiefly 16th century work.

16 SEVEN FINGER-RINGS.
Enamelled gold. Italian, 16th century work.

17 NINE FINGER-RINGS.
Enamelled gold. Of Italian, German, Spanish and other origin, chiefly of the 16th century.

18 NINE FINGER-RINGS.
Enamelled gold. Italian, French and German, 17th century.

19 FOURTEEN FINGER-RINGS.
English, French and others, mostly of the 18th century.

20 SMALL METALLIC MIRROR.
In carved boxwood frame. By the Flemish sculptor Vriedeman de Vries, middle of the 16th century.

21 STANDING RELIQUARY CROSS.
Reputed to contain a portion of the wood of the true Cross. The stem silver gilt and enamelled, the upper portion, containing the relic, is gold enamelled, and set with cabochon sapphires and rubies. The cross bears the arms, several times repeated, of Robert of Anjou, King of Hungary, 1309–1343. It also bears the Imperial Austrian arms, probably added c. 1520.

This cross was probably made in France, by the order of Robert of Anjou, for his private chapel, or for presentation to a church in Hungary, and on the union of Hungary with Austria, under Ferdinand, King of the Romans, it was removed to Vienna.

22 STATUETTE.
Carved wood gilt and painted ("Estofado"). VIRGIN AND CHILD By Alonso Cano.

23 STATUETTE.
Ivory. ST. GEORGE AND THE DRAGON. French or Burgundian (Dijon), c. 1450.

24 PYX OR CIBORIUM.
Gilt Metal. Italian, c. 1500.

25 CHALICE.—
Silver and gilt metal. Made at Anghiari, in Tuscany, 1572.

On this chalice being recently repaired there was found inside the foot a small piece of paper, with an inscription in Italian, of which the following is a translation: "In the Annals of the town of Anghiari, vol. ii., p. 185, may be read the following memoir: 'Whereas the Jews resident in Anghiari were compelled, on the feast of St. Martin, to furnish a prize ("correre un palio") for a footrace of the value of 90 soldi, therefore, to do away with the remembrance of that folly, on the 10th August, 1572, the value of the prize was commuted into a chalice, bearing the arms of the city, the bowl to be of silver gilt, and it was presented to the sacristy of St. Francis of the Cross, where down to the present day it may be seen.' The present memoir was extracted by the Very Rev. Signor Provost Niccola Tuti, and consigned to me for preservation, and to that end, on the 15th of June of the year 1829, I placed it under the enamelled plaque in the foot of the chalice in question, that by this means might be handed down to posterity the memory of this fact, as it may be found in the annals of Taglieschi.—PIETRO BIAGIOTTI, Capellano Sacristan, his signature in his own handwriting."

26 EQUESTRIAN STATUETTE.
Silver. The EMPEROR FERDINAND II. OF AUSTRIA. Vienna, 1619–1637.

27 BÉNITIER.
Rock-crystal mounted in silver-gilt. Representing CHRIST AND THE SAMARITAN WOMAN AT THE WELL. French Renaissance, c. 1530.

28 KNIFE AND FORK.
With carved ivory hilts. Believed to be by Lucas Faidherbe, of Brussels, a scholar of Rubens, c. 1630.

29 POMANDER OR SCENT-CASE.
Silver inlaid with niello-work. In the interior are inscriptions in Longobardic characters relating to classical deities. Italian, probably Florentine, c. 1280.

30 BOX.
Gold, enamelled in relievo. French, Louis XIII period.

31 SEAL.
Set with a large engraved emerald, with the arms of the Marqueses of Monroy of Caceres in Spain. c. 1600.

32 SMALL ONYX FLACON.
With stopper formed as a bunch of grapes, in emerald. French, second half of 18th century.

33 HAND-MIRROR.
Silver engraved. French, first half of 17th century.

34 SNUFF-BOX.
Gold and mother-of-pearl. French, c. 1720.

35 SMALLER SNUFF-BOX.
Gold and mother-of-pearl. French, c. 1720.

36 CIRCULAR BOX.
Silver. With a group of shells on the cover. French work, c. 1750.

37 CASE FOR RINGS.
Stamped leather. French or German, c. 1600.

38 CASE.
Probably for a standing watch. Stamped leather. Italian (?) c. 1600.

39 PAIR OF TERMINAL FIGURES.
Silver-gilt. Spanish work, c. 1550. Believed to be fragments from the Custodia, or sacrament shrine, of the Cathedral of Cuenca, in Spain, the work of the celebrated goldsmith Becerril, of that city.

The Custodia was melted down by the French General, Caulaincourt, in 1808. Other fragments of the work, saved at the time by the local goldsmith employed to dismount the work, are in the South Kensington Museum.

40 HAND-MIRROR.
Filigree silver work. French or Italian, 17th century.

41 BONBONNIÈRE.
Gold enamelled. French, Louis XIV period.

42 HOURGLASS.
Gold embroidery work on cut paper. Italian, second half of 16th century.

43 TRIPTYCH.
Carved boxwood. Veneto-Sclavonic, from Dalmatia, c. 1490.

44 PLAQUE.
Carved ivory. THE ORDINATION OF AN ECCLESIASTIC. Probably from a portable altar ("superaltare"). German, 11th century.

45 TWO PLAQUES.
Carved ivory. THE TWELVE APOSTLES. Probably originally from a portable altar. German, 10th or 11th century.

46 THREE PLAQUES.
Carved ivory. Originally from book-covers. 11th century.

47 TWO PLAQUES.
Carved ivory. A. German, 10th or 11th century. B. Ancient Hindoo work.

48 SMALL CASKET.
Old Chinese porcelain, mounted on or-moulu. French work, first half of 18th century.

CASE B. IN GALLERY I.

49 LECTERN.
Gilt bronze. Spanish work, c. 1520. Believed to be by the goldsmith Becerril, of Cuenca.
Formerly belonging to one of the private chapels in the Cathedral of Valencia.

50 MANUSCRIPT BOOK.
Bound in crimson velvet, with mountings of silver-gilt. The ordering of the admission of certain magistrates of the city of Toledo. Spanish, dated 1590.

51 EMBROIDERED LECTERN CLOTH. ("Antependium.")
Spanish, c. 1530.

52 CASKET.
Silver parcel-gilt. Italian, c. 1520.

53 CASKET.
Carved ivory, with lock and hinges in gold, set with cabochon sapphires. Indo-Portuguese, made at Goa, c. 1540, to contain the consecrated oils for baptism and extreme unction.

54 PYX OR CIBORIUM.
Ivory, mounted in gilt and engraved metal. North of France or Flanders, c. 1200–1250.

55 ENGRAVING.
Appliqué work on a gold ground, under glass, representing the ANGELIC SALUTATION. German, c. 1480.

56 SERIES OF PLAQUES.
Champ levê enamel, mounted as a tablet. 12th century. Acquired at Burgo de Osma, Spain.

57 PAX.
Venetian Gothic, c. 1450.

58 TABERNACLE.
Ivory carving. THE ANGELIC SALUTATION. French work, second half of 13th century. The carved wood tabernacle is of English origin, of second half of 15th century.

59 SIX PLAQUES.
Carved Ivory. 13th and early 14th centuries.

A. A King and Queen on their thrones, under Gothic canopies. Believed to be Edward II and his Queen Isabella of France. English, c. 1300–1320.

B. One Leaf of a pair of Writing Tablets. Romance subjects. French, c. 1300.

60 SIX CARVED IVORIES of the 13th and early 14th centuries.
The series comprises a devotional Triptych and two circular Mirror-covers. French work.

61 TWO PLAQUES.
Ivory. French Gothic. Second half of 13th century.

62 THIRTEEN SPECIMENS OF CUT STEEL WORK.
17th and 18th centuries. Italian, French and English.

63 MEDALLION.
Bronze. LOUIS XII AND ANNE OF BRITTANY. French, first half 16th century.

64 BOWL.
Silver. English, c. 1580.

65 EIGHT FINGER RINGS.
Gold. Of various epochs, chiefly Italian and German, 16th and 17th centuries.

66 EIGHT FINGER RINGS.
Gold. Mediæval and Renaissance periods.

67 NINE RINGS.
Gold. Mediæval, comprising several of English origin of the 13th, 14th, 15th and 16th centuries.

68 SMALL CASKET.
Silver filigree. German, c. 1520.

69 SMALL CUP.
Onyx. Antique Roman work.

70 SMALL CASKET.
White enamel and gold. French or German, second half of 17th century.

71 PAIR OF CUPS.
Enamel on silver or copper. German, c. 1700.

72 BOX
Gold enamelled, in the form of a shell. Indian, 17th or 18th century.

73 SMALL FLACON.
Carved ivory. Italian, 17th century.

74 SNUFF-BOX.
Rock-crystal and gold. French, second half of 18th century.

75 SNUFF BOX.
"Vernis Martin" lac-work. French, early 18th century.

76 BONBONNIÈRE.
Tortoiseshell and gold filigree. Italian, c. 1700.

77 CIRCULAR BOX.
"Vernis Martin" lac-work. French, 18th century.

78 ÉTUI.
Incised leather. Italian, 16th century.

79 PRAYER-BOOK.
With silver mounts. French, c. 1660.

80 BOX.
Formed of a shell cut "en camaïeu" and mounted in gold. French, first half of 18th century.

81 FLACON.
Carved ivory. Grotesque heads. Italian, second half of the 17th century.

82 CIRCULAR BOX.
Carved ivory. Dutch, c. 1720.

83 SQUARE BOX.
Carved ivory. Dutch, c. 1750.

84 CIRCULAR BOX.
Carved ivory. Dutch, c. 1720.

85 SMALL CYLINDRICAL FLACON.
Mounted in enamelled gold. French, c. 1600.

86 POMANDER.
Silver. German, c. 1580.

87 SMALL FLACON.
Onyx, gold mounted. Italian, 16th century.

88 BOX.
Massive gold, set with turquoise. Ancient Chinese. Part of the spoil from the Summer Palace at Pekin.

89 CUP AND COVER.
Silver-gilt. English Elizabethan work.

90-91 TWO PURSES.
Embroidered. French, 17th century.

92 SNUFF-BOX.
Carved boxwood, in the shape of the head of a pug dog. English or French, c. 1730.

93 SCENT-BOTTLE.
Dresden porcelain, with gold stopper, c. 1720.

94 SNUFF-BOX.
Agate, mounted in gold repoussé work. French, c. 1730.

95 DEVOTIONAL PLAQUE.
Carved ivory. Spanish Gothic. Early 15th century.

96 SNUFF-BOX.
Carved boxwood, in the shape of the head of a pug dog. c. 1730.

97 SNUFF-BOX.
Tortoiseshell and gold piqué work. French, c. 1720.

A. IVORY CARVING.
A skeleton. German work, first half of 17th century.

B. TWO PLAQUES.
Carved ivory. French, 13th century.

C. IVORY PLAQUE.
THE CRUCIFIXION. French, 13th century.

D. CARVING IN BONE.
SILENUS. Originally part of a powder-flask. Copied from a bronze rilievo ascribed to Donatello.

Case C. In Gallery III.

98 APPLIQUÉ RILIEVO.

Repoussé work in gold on a ground of black glass. In ebony frame, enriched with arabesques in gold "estofado" work. By the Venetian goldsmith Maestro Cesare di Treviso. Signed, "Opus Cesaris Tar. Veneti."

This rilievo, which retains its original mounting and frame, was executed for King Philip II. of Spain. It was presented by the king in the year 1566 to the General of the Order of Augustinians in Spain, and by the latter at his death bequeathed to the Augustinian convent at Ocana, province of Toledo, from whence it was recently obtained.

99 ROSE-WATER SALVER.

Silver-gilt. Decorated "en repoussé" in high relief. The figure subjects in the raised centre represent combats betwixt Christian knights and Moriscos. Spanish or Portuguese, c. 1490.

100 BOWL OR SALVER.

Silver parcel-gilt. In repoussé work. Spanish, c. 1450.

101 BOWL.

Silver, with ornamentation in repoussé. Italian Quattro Cento work. The "imprint" of arms in the centre, originally enamelled, was added about the middle of the succeeding century.

This bowl was recently dredged up from one of the canals in Venice.

102 MEDALLION.

Bronze. Louis XIV of France. By the sculptor-goldsmith Bertinet, c. 1700,

103 MEDALLION.

Gilt bronze. Isabella of Castille, Queen of Spain, c. 1500. The face and bust "cold enamelled," or painted ("estofado"), in the Spanish manner. Probably the work of one of the eminent Spanish sculptor-goldsmiths of the period. This medal is a unique example.

104 GROUP.

Bronze. Hercules and Cacus. By Giovanni di Bologna, c. 1600.

105 STATUETTE.

Bronze. Anatomical figure. From the design of Michel Angelo, and probably cast and chased from an original wax model by him. The figure is that of one of the archers in the engraved composition, after M. Angelo's drawing, known as Gli Arcieri. First half of 16th century.

106 CASSOLETTE OR PERFUME-BURNER.

Damascene work in gold and silver on bronze, 13th or 14th century.

107 DOOR-KNOCKER.

Bronze. Italian, c. 1560.

108 CASSOLETTE OR PERFUME-BURNER.
Gilt metal. Venetian, c. 1550.

109 CALVARY.
Carved boxwood. Flemish, c. 1500–1520.

110 Thirteen various objects in Goldsmith's work, mainly of the 18th century.

111 Seven various objects, the most notable being—

A. RILIEVO.
Silver. THE CRUCIFIXION. Spanish, c. 1550.

B. PLAQUE.
Limoges enamel. In its original gilt-metal frame, engraved in arabesque work at the back. French, c. 1530.

112 FOURTEEN OBJECTS OF BIJOUTERIE.
Mainly of the 17th century.

113 EIGHT WATCHES.
Enamelled. French and English work of the 18th century.

114 Six various objects.

A. DEVOTIONAL TRIPTYCH.
Gilt metal, with enamelled background. German Gothic, early 15th century.

B. CIRCULAR ENAMEL ON COPPER.
ST. JEROME. North Italian, c. 1480–1500.

115 Six Various Objects.

A. B. MARRIAGE MEDALS.
Silver. Flemish or Dutch, dated 1558.

116 THREE SNUFF-BOXES.
Gold chased. French, period of Louis XV.

TWO SMALL BOXES.
Enamelled on gold. French (?), Louis XIII period.

117 FIVE SNUFF-BOXES.
Enamelled and chased gold. French, Louis XV and XVI periods.

118 STATUETTE.
Bronze. MINERVA. Antique Greek or Roman work, believed to have been found at the site of the ancient Aquileia, near Venice.

119 SMALL STATUETTE OF A YOUNG GIRL.
Bronze. Antique Greek.

120 MINIATURE GROUP.
Bronze. LAOCOON. Italian, first half of 16th century.

121 STATUETTE.
Bronze. Antique Roman. VICTORY.

122 STATUETTE.
Bronze. VENUS. Italian, first half of 16th century.

123 SMALL RELIQUARY CASKET.
Rock-crystal, mounted in gold. Spanish, second half of 16th century.

124 BONBONNIÈRE.
Tortoiseshell, inlaid with gold arabesque ornamentation. In the interior is a painted miniature of Philip V, the first Bourbon King of Spain. c. 1720–1730.

125 CAMEO.
Onyx. Bust of MINERVA. Antique Roman, on pedestal of lapis lazuli, of 18th century adjustment.

126 ALTO-RILIEVO.
Bronze. THE CRUCIFIXION. By Donatello. Florentine, first half of 15th century.

127 BOXWOOD CARVING.
THE VIRGIN AND CHILD. By a German artist, c. 1500.

A. BOXWOOD RILIEVO.
THE BAPTISM OF CHRIST. Flemish, c. 1480.

128 TWO PANELS.
Arabesque, gold etched work on glass. German, c. 1600.

129 RILIEVO.
Lithographic stone. German, c. 1530.

130 SNUFF-BOX.
Agate, mounted in gold. French, 18th century.

131 ASTROLABE.
Enamelled silver. Indian, 17th or 18th century.

132 ALTO-RILIEVO.
Lead or pewter. LUCRETIA KILLING HERSELF. With inscriptions in engraved bronze. Italian, ascribed to Lorenzo Ghiberti, first half of 15th century.

133 BOX.
Enamelled in silver. Indian.

134 SNUFF-BOX.
Tortoiseshell and gold. In the form of a galley. Italian, c. 1700.

135 VINAIGRETTE.
Gold chased. French, c. 1790.

136 SMALL BOX.
Onyx. Italian, c. 1600.

137 CIRCULAR BOX.
Straw mosaic. Dutch, 18th century.

138 BOX.
Shell carved. Italian, 16th century.

139 SHUTTLE.
Carved ivory. French or Dutch, 18th century.

140 BOX.
"Vernis Martin" work. French, 18th century.

141 ÉTUI. (Or Needle-case).
Carved ivory. French, 18th century.

142 BOAT-SHAPED BOX.
Agate, mounted in gold. 18th century work.

143 PIPE.
Carved ivory. Venetian. Second half of 17th century.

144 BOX.
Enamelled silver. Indian,

A. SMALL TWO-HANDLED CUP, OR "TAZZA."
Green jasper. Antique Roman.

B. SMALL BOAT-SHAPED CUP.
Fine Sardonyx. Antique Roman.

CASE D. IN GALLERY II.

145 WAX MODEL,
Prepared for "cire perdue" casting in bronze. Italian, 15th century The original is by Donatello.

146 A. MEDALLION.
Bronze. FEDERIGO, DUKE OF URBINO, c. 1475, made to commemorate his election to the Order of the Garter. By the Florentine sculptor Bertoldo, scholar of Donatello. Unfinished.

B. MEDALLION.
Boxwood. By or from a drawing by Albert Dürer. Dated 1526.

C. ORIGINAL MODEL.
Gilt bronze. For the great seal of Cardinal Giulio de' Medici, afterwards Pope Clement VII. Probably by Maestro Lautizio di Perugia.

D. MEDAL.
Bronze. By an Augsburg goldsmith, c. 1530.

147 RELIEVO.
Bronze. Bacchanalian subject. French, c. 1770. Attributed to Clodion.

148 PLAQUE.
Bronze. The lid of a casket, or "calamaio." Attributed to Caradosso of Milan, c. 1500.

149 A. RELIEVO.
Alabaster of Volterra. Probably prepared as a type for a bronze plaquette. c. 1500.

B. ORIGINAL DESIGN FOR A RILIEVO.
By the same hand. A series of Drawings, of which the present specimen formed one, is in the Museum at Lille. They are there ascribed to Giacomo Francia.

C. PLAQUETTE.
Moulded blue glass. Italian, first half of 16th century.

150 SEVEN PLAQUETTES.
Bronze. Italian, 15th and 16th centuries.

151 NINE PLAQUETTES.
Bronze. Italian, 15th and 16th centuries.

152 ELEVEN PLAQUETTES.
Bronze. Italian, 15th and 16th centuries.

153 THIRTEEN PLAQUETTES.
Bronze. Italian, 15th and 16th centuries.

154 FIFTEEN MEDALLION PLAQUETTES.
Bronze. These are cast from, or prepared models for, gold-enamelled hat-medallions (*see* Case A, No. 13).

155 CARVING IN WOOD.
The Virgin and Child, with Angels. Spanish, dated 1536.

156 DAGGER.
The hilt and sheath in chiselled and gilded steel, decorated with scroll foliage; the Imperial eagle, with escutcheons of the arms of Austria are twice repeated on the hilt; German work, c. 1520–30. The design is believed to have been by Hans Holbein, by whom several original drawings of similar daggers are extant. From the armorial bearings, there can be little doubt that the dagger was made for the Emperor Charles V. It has been recently acquired from Madrid.

Case E. In Gallery II.

160 TWENTY-TWO CAMEOS.
Antique Greek and Roman.

161 Ten Antique Greek and Roman Intaglios.

A. INTAGLIO.
VENUS ON A SEA MONSTER. Signed by the Græco-Roman gem-engraver, Hyllas.

B. INTAGLIO.
SCYLLA KILLING A MARINER.

C. INTAGLIO.
VENUS. Roman work, in very low relief.

162 Fifteen Antique Greek, Roman, and Byzantine-Greek Cameos. The most important are:—

A. CAMEO.
WARRIOR STRIKING DOWN A BARBARIAN. From the Collection of Lorenzo de Medici, and bearing his collector's mark engraved upon it.

B. CAMEO.
VICTORY DRIVING A BIGA.

C. CAMEO.
CUPID BEARING THE ÆGIS OF MINERVA.

D. CAMEO.
HEAD OF MEDUSA, within an olive or myrtle wreath.

163 Ten Antique Greek and Roman Intaglios.

A. INTAGLIO.
THE HELMET OF PYRRHUS. A celebrated gem, long known under the above appellation. The engraving is Greek work, and the stone is unique, being a combination in two separate layers of red jasper and plasma or chrysolite.

B. INTAGLIO.
Head of a young man. Greek work of the epoch of Pyrgoteles. Engraved on beryl in very low relief.

C. INTAGLIO.
Head of a young man. Greek work, on an opaque black jasper.

D. INTAGLIO.
VICTORY WRITING ON A SHIELD. Amethyst. Greek work.

164 SIXTEEN CAMEOS.
Antique Greek and Roman epochs. Of these, A, B, C, D, and E are the most noteworthy. A is from Egypt.

165 TWENTY-EIGHT INTAGLIOS.
Antique Greek and Roman.

166 Thirteen Antique Greek and Roman Cameos.

A. CAMEO.
Head of TIBERIUS. In limestone, enamelled with the Egyptian green cupreous glaze. Recently found in Egypt.

B. CAMEO.
Onyx. EUROPA. Green work, obtained from Egypt. This is an unfinished work showing the method or progress of cameo-cutting in antiquity.

C. CAMEO.
Head of MEDUSA. Græco-Roman work, in its original gold setting. The material is green glass paste in imitation of emerald.

167 Nineteen Antique Greek and Roman Cameos. The most important are:—

A. CAMEO.
Head of MEDUSA.

B. CAMEO.
Head of TIBERIUS.

C. CAMEO.
Head of DRUSUS (?)

168 FORTY-ONE INTAGLIOS.
Antique Greek and Roman.

169 TWELVE SCARABÆI.
Early Greek and Roman.

170 TEN SCARABÆI.
Early Greek and Etruscan.

171 ELEVEN RINGS.
Antique Greek and Roman. In their original state as found.

172 TEN RINGS.
Antique Greek and Roman. In their original state as discovered. Of these, A was found in the Greek island of Milo, in the place where the marble statue known as the Venus of Milo had previously been found. It is of Greek work, and in its original gold mounting.

173 TEN CAMEOS.
Chiefly of the 16th and 17th centuries.

174 TEN CINQUE-CENTO CAMEOS AND INTAGLIOS.

175 THIRTEEN CAMEOS.
Chiefly of Italian origin, of the 16th and 17th centuries.

176 THIRTY-TWO CAMEOS AND INTAGLIOS.
Of various origin, 16th, 17th, and 18th centuries.

Case F. In Gallery I.

Terra-Cotta Figures from Greece.

About B.C. 300.

Lent by WILLIAM ROME, Esq., F.S.A., C.C.

Top Shelf.

1 Cupid on Eagle. *from Anthedon.*

2 Two Cupids, flying and beating cymbals. ,, *Tanagra.*

3 Woman walking, her mantle (peplos) used as a hood, over which is placed a large sun-hat. *from Tanagra.*

4 Woman running and carrying another upon her back (the penalty for the loss of a game).

5 Matron (possibly Demeter) seated, her mantle used as a hood.

6 Youthful Eros (Cupid) flying and holding lyre. *from Athens.*

7 Woman seated on rocks, her hair enveloped in the sakkos. ,, *Tanagra.*

8 Woman standing; her head encircled by a twisted wreath or diadem. *from Anthedon.*

9 Woman walking; she holds a writing table, and has her head covered with her mantle, and wears a large circular sun-hat. *from Anthedon.*

10 Girl flying; she holds a patera with fruit, and wears a short tunic. *from Anthedon.*

11 Woman standing, her mantle fallen to the waist. ,, *Tanagra.*

12 Woman standing. ,, *Anthedon.*

Middle Shelf.

13 Europa carried away by bull (Jupiter). *from Corinth.*

14 Two girls kneeling and playing at the game of Astragalos. ,, *Tanagra.*

15 Woman, wearing curious head-dress, and with her hands clasped together under her mantle. *from Tanagra.*

16 Female with amphora, standing before funereal stele. ,, *Eretria.*

17 Winged figure (Eros) holding lyre. ,, *Eretria.*

18 Two females in conversation seated upon a cippus. ,, *Tanagra.*

19 Cupid in car drawn by two geese. ,, *Tanagra.*

20-21 Two Erotes (Cupids) flying; one holds a lyre, the other a mirror-case. *from Eretria.*

22 Thalia, the muse of Comedy, seated on rocks, and regarding a comic mask. *from Tanagra.*

23 Aphrodite (Venus) lying on a couch (Kline), at the head of which a figure of Eros (Cupid). *from Tanagra.*
24 Woman kneeling, as if playing with astragaloi. ,, *Tanagra.*
25 Woman standing, wearing peplos and himation. ,, *Tanagra.*
26 Old woman seated and nursing a child. ,, *Tanagra.*
27 Eros asleep on back of lion. ,, *Tanagra.*

Antique Bronze Figures.

EGYPTIAN.

28 Ra, the sun-god.
29 Osiris, mummiform, holding crook and flail.
30 Isis nursing her son, Horus.
31 The goddess Nit or Neith (the necklace of inlayed gold).

ETRUSCAN.

32 Archaic figure of Apollo?

ROMANO-ETRUSCAN.

33 Vertumnus holding a basket of fruits.
34 Hercules standing and wearing the Nemæan lion's skin.

ASIATIC GREEK.

35 Aphrodite standing.

GRÆCO-ROMAN.

36 Terminal ornament with janiform heads of Satyr and Nymph. Found at Torre del Greco.
37 Jupiter Conservator.

ROMAN.

38 Mercury, wearing winged diadem, and holding purse.
39 Boy holding cornucopia.

FLORENTINE, 15th Cent.

40 Boy seated and picking thorn from foot.
41 16th Cent. Dionysos (Bacchus).
42 Horse.
43-44 17th Cent. Replicæ of the celebrated statues of the Venus de Medici at Florence and the Antinöus at Naples.

NOTE.—*The Guildhall Museum containing some fine examples of Roman and Medieval remains, chiefly found in the City of London, can be approached through the Library—where will also be found a collection of the Medals struck by the Corporation and Master's Badges of several of the Livery Companies—together with an interesting exhibition of Clocks and Watches belonging to the Clockmakers Company.*

Index of Contributors.

HER MAJESTY THE QUEEN, 125, 127.

AIRD, JOHN, ESQ., M.P., 72
ARMITAGE, BENJAMIN, ESQ., 19, 25
ARMSTRONG, LORD, C.B., 22

BAKER, W. Y., ESQ., 4, 17
BALDWIN, EDWARD J., ESQ., 50
BEAUMONT, SOMERSET, ESQ., 69
BOUSSOD, VALADON AND CO., MESSRS., 62
BRASSEY, LORD, 37
BUNTEN, JAMES C., ESQ., 26
BURTON, LORD, 73, 76, 84, 88
BUTLER, CHARLES, ESQ., 48, 110, 126

CAINE, W. S., ESQ., M.P., 43, 90
CANZIANI, MME. LOUISA STARR, 46
CLEMENT, CHARLES G., ESQ., 86
COLNAGHI, MARTIN H., ESQ., 96, 130
COOK, SIR FRANCIS, BART., 94, 98, 100, 101, 102, 104, 105, 107, 108, 114
COWAN, JAMES, ESQ., M.P., 83
CRAWFORD AND BALCARRES, EARL OF, 113

DAVIES, COLONEL H. D., ALD., 85
DICKSON, W., ESQ., 20
DUFFERIN AND AVA, H.E., THE MARQUESS OF, 82

EAST, ALFRED, R.I., ESQ., 39
ERHARDT, H. C., ESQ., 129

FIELDEN, MRS., 14
FLETCHER, BANISTER, ESQ., 116
FLORENCE, HENRY L., 63

GALLOWAY, CHARLES J., ESQ., 89
GASSIOT, CHARLES, ESQ., 64

GLASGOW, CORPORATION OF, 33
GOLDSMID, SIR JULIAN, BART., M.P., 52
GOLDSMITH, WALTER, ESQ., 71
GOODEN, STEPHEN T., ESQ., 42
GURNEY, GEORGE, ESQ., 8, 10

HARDINGE, WILLIAM M., ESQ., 45
HARRIS, C. T., ESQ., 34
HARVEY, WILLIAM, ESQ., 109, 111, 122, 135
HICKLIN, A., ESQ., 32
HILLINGDON, LORD, 78, 80
HOLFORD, CAPTAIN, 120
HOLLAND, STEPHEN G., ESQ., 49, 66
HOULDSWORTH, JAMES, ESQ., 31
HUNTER, COLIN, ESQ., A.R.A., 18

ISMAY, T. H., ESQ., 47

KERR, CHARLES H., ESQ., 9
KING, GRAHAM, ESQ., 30

LAWRENCE, SIR JAMES CLARKE, BART, ALD., 74
LEATHAM, E. A., ESQ., J.P., 16, 59, 95, 99, 103, 106, 112, 117, 123, 128, 132, 133
LEES, CHARLES E., ESQ., EXECUTORS OF, 21
LEICESTER, CORPORATION OF, 5
LIVERPOOL, CORPORATION OF, 35

MAIDSTONE MUSEUM, 60
MANCHESTER, CORPORATION OF, 28
MANN, ALEXANDER, ESQ., 23
MASHAM, LORD, 77
MCCULLOCH, G., ESQ., 1, 12, 24, 27, 40, 54, 70
MILDMAY, SIR HENRY ST. JOHN, BART., 136, 137
MORGAN, J. PIERPONT, ESQ., 15
MORRISON, ALFRED, ESQ., 38

NATHAN, MRS., 67, 92
NORTHBROOK, EARL OF, 119, 121

PALMER, ALFRED, ESQ., 2
PEASE, SIR JOSEPH, BART, M.P., 53, 75
PENDER, SIR JOHN, 57, 79

QUILTER, W. CUTHBERT, ESQ., M.P., 44

RAE, GEORGE, ESQ., 41
ROBERTS, HUMPHREY, ESQ., 3, 6, 55
ROBINSON, SIR CHARLES, page 101
ROME, W., ESQ., 124 (and page 119)
RUTLEY, COL., J, L. 131

SALAMAN, MYER, ESQ., 65
SHAW, GEORGE, ESQ., 91

SPENCER, EARL, K.G., 134
STRATHERN, R., ESQ., 61

TATE, HENRY, ESQ., J.P., 29, 87
TURNER, H. J., ESQ., 11, 51, 56, 81

WANTAGE, LORD, 115, 118, 138
WATSON, W. CLARENCE, ESQ., 7
WEDGWOOD, MRS., 68
WHARNCLIFFE, THE EARL OF, 58
WILLIAMS, J. C., ESQ., 36

YORKE, CAPTAIN THE HON. J. MANNERS, R.N., 93, 97
ZIMMERMAN, H., 13

Index of Artists.

BAYREN, JAN, ANTON VAN DER, 101
BERGHEM, NICHOLAS, 98, 106, 120
BERKHEYDEN, JOB, 105
BOONEN, ARNOLD VAN, 128
BRAMLEY, FRANK, A.R.A., 38
BREANSKI, ALFRED DE, R.B.A., 30
BURNE-JONES, SIR E., BART., R.W.S., 42
BURTON, W. S., 82

CANZIANI, MME. LOUISA STARR, 46
CAPPELLE, JAN VAN DER, 102, 118, 132
CLAUSEN, GEORGE, A.R.A., 1, 63
COLE, VICAT, R.A., 37
CRESWICK, THOMAS, R.A., 67
CROME, JOHN, 78
CUYP, ALBERT, 113, 135

DAVIS, H. W. B., R.A., 17
DE HEEM, J. D., 99, 103
DICKSEE, FRANK, R.A., 66
DICKSON, WILLIAM, 20
DOW, GERARD, 108

EAST, ALFRED, R.I., 39
EVERDINGEN, CÆSAR VAN, 109

FAED, THOMAS, R.A., 87
FORBES, STANHOPE A., A.R.A., 12
FORBES, MRS. STANHOPE, 70
FRIESE, RICHARD, 50
FRITH, W. P., R.A., 14, 88, 92
FROST, W. E., R.A., 59

GÈROME, JEAN LEON, H.R.A., 51, 54, 56, 57.
GILBERT, SIR JOHN, R.A., P.R.W.S., 4
GOLDSMITH, WALTER, 71
GOODALL, FREDERICK, R.A., 34
GOODWIN, ALBERT, R.W.S., 60
GORDON, SIR J. WATSON, R.A., 91
GOW, A. C., R.A., 29
GOYEN, JAN VAN, 95
GRAHAM, PETER, R.A., 19
GREGORY, E. J., A.R.A., 89

HAANEN C. VAN., 81
HEMY, C. NAPIER, 40

HOOK, J. C., R.A., 3
HUNT, A. W., R.W.S., 43
HUNTER, COLIN, A.R.A., 18
HUNT, W. HOLMAN, R.W.S., 44

KERR, CHARLES H., 9

LANDSEER, SIR EDWIN, R.A., 76, 77
LAVERY, JOHN, R.S.A., 61
LEADER, B. W., A.R.A., 65
LEIGHTON, SIR F., BART., P.R.A., 24, 53, 85
LESLIE, G. D., R.A., 31
LINGELBACH, J., 117
LEWIS, J. F., R.A., 49, 55
LOGSDAIL, WILLIAM, 11
LORME, ANTON DE, 117

MAAS, NICHOLAS, 133
MANN, A., 23
MASON, G. H., A.R.A., 68
MCWHIRTER, J., R.A., 25
MEER, JAN VAN DER, 127
METSU, GABRIEL, 121, 122, 125
MILLAIS, SIR J. E., BART., RA., 22, 26, 36,
MINSHULL, R. T., 90
MONTALBA, MISS CLARA, R.W.S., 72
MOORE, HENRY, R.A., 6
MORLAND, GEORGE, 80
MORRIS, P. R., A.R.A., 32
MURRAY, DAVID, A.R.A., 33

NEER, A. VAN DER, 96, 130, 138

O'NEIL, HENRY, A.R.A., 16
ORCHARDSON, W. Q., R.A., 73

PATON, SIR J. NOEL, R.S.A., 83
PHILLIP, JOHN, R.A., 79, 84
POYNTER, E. J., R.A., 75
PRINSEP, VAL C., R.A., 28
PYNAKER, ADAM, 136

RAVESTEIJN, JAN A. VAN, 124
REMBRANDT, VAN RHYN, 100, 129, 134
REYNOLDS, SIR JOSHUA, P.R.A., 93, 97
RIVIERE, BRITON, R.A., 7
ROMEYN, W. VAN, 126
ROSSETTI, D. G., 41, 47, 48
ROSSETTI, MRS. W. M., 45
RUISDAEL, JACOB VAN, 94, 112

SEGHERS, DANIEL, 131
SLINGELANDT, PETER VAN, 123
SOLOMON, SOLOMON J., 35
STEEN, JAN, 119
STOREY, G. A., A.R.A. 15
STRUDWICK, J. M., 58
SWAN, J. M., A.R.A., 62

TADEMA, L. ALMA, R.A., 52, 64
TENIERS, DAVID, 115
TERBURG, GERARD, 107, 111

VELDE, WILLIAM VAN DE, 110, 114

WALKER, FREDERICK, A.R.A., 69
WALLIS, HENRY, 86
WATERHOUSE, J. W., A.R.A., 21
WATTS, G. F., R.A., 5
WOOD, MISS E. STEWART, 27
WOODS, HENRY, R.A., 2, 8
WOUWERMAN, PHILIPS, 104
WYBURD, LEONARD, 74
WYLLIE, W. L., A.R.A., 10
WYNANTS, JAN, 137
ZIMMERMAN, H., 13

Modern English Art:

Twenty-five Reproductions of a selection of Pictures Exhibited at the Loan Collection, Guildhall, 1895.

LONDON, E.C.

BLADES, EAST & BLADES.

CONSIDERING the magnificent results now attained by Photographic Reproduction, it would be a great misfortune not to take this opportunity of obtaining for the general public examples of some of the finest Pictures produced in this century. The Publishers have obtained permission for Millais' *Rosalind and Celia*, Watts' *Fata Morgana*, and other fine pictures, some of which, being now reproduced for the first time, will undoubtedly in a very short time be exceedingly valuable, owing to the very limited edition it is intended to issue. The previous volume produced of the last Exhibition, "Masterpieces of Art," was a great success, principally due to the splendid Collotype Reproductions, every copy having been sold.

The letterpress portion, and every detail in the "get up" of the volume, will receive very

careful attention, every effort being made to render the book worthy of the subject.

Many thanks are due to owners of the Pictures and Copyrights, the Library Committee of the Corporation of London for their kind permission to reproduce, and the Art Director of the Gallery, who will make the selection of the Pictures and contribute the descriptions.

Japanese Vellum Edition. Not more than Twenty-five copies will be specially printed, with extreme care, on Japanese Vellum Paper, numbered and signed, in special binding. Size, Imperial 4to., 15½ × 13 in. Price **£3 3***s.* nett.

Large Paper Edition. Not more than One hundred and fifty copies will be printed on best Hand-made Paper, and the impressions of the Plates will be carefully selected. The volume will be Imperial 4to., 15½ × 13 in., handsomely bound in cloth, and the cover will be specially designed. The design for the cover of last year's volume has been accepted by the Royal Academy, and is hung on the line at the present Exhibition. Price **£2 2***s.* nett.

Copies of the above editions will be supplied to Subscribers only, so that no copies will be obtainable after the List closes.

Ordinary Edition. This edition will consist of not more than Four hundred copies, Royal 4to., 12½ × 10 in. It will be published at £2 2*s.* nett, and is offered to Subscribers, before publication, at **£1 1***s.* nett.

May, 1895.

Subscription Order Form.

MESSRS. BLADES, EAST & BLADES,

23, Abchurch Lane, London, E.C.

Please enter my name as a Subscriber to "MODERN ENGLISH ART," *and send me*

..... *Japanese Vellum cop*..... *at £3 3s. 0d. nett.*

..... *Large Paper cop*..... *at £2 2s. 0d. nett.*

..... *Small Paper cop*..... *at £1 1s. 0d. nett.*

Name.....

Address.....

Date.....

List of
Pictures in "Modern English Art."

No. in Catalogue.

5 Orlando pursuing the Fata Morgana.
G. F. WATTS, R.A.

8 La Promessa Sposa.
Henry WOODS, R.A.

21 Circe.
J. W. WATERHOUSE, A.R.A.

24 The Garden of the Hesperides.
Sir Frederic LEIGHTON, Bart., P.R.A.

26 Rosalind and Celia.
Sir J. E. MILLAIS, Bart., R.A.

28 At the Golden Gate.
Val C. PRINSEP, R.A.

42 Music.
Sir E. BURNE JONES, Bart., R.W.S.

45 Romeo and Juliet in the Vault.
Mrs. W. M. ROSSETTI.

47 The Loving Cup.
D. G. ROSSETTI.

48 Proserpine.
D. G. ROSSETTI.

49 A Turkish School in the vicinity of Cairo.
J. F. LEWIS, R.A.

51 Bain Maure.
J. L. GÈROME, H.R.A.

58 "My Beloved is gone down into his Garden, to the Beds of Spices, to feed in the Gardens, and to gather Lilies."
J. M. STRUDWICK.

61 Ariadne.
John LAVERY, R.S.A.

75 The Catapult.
E. J. POYNTER, R.A.

88 Dolly Varden.
W. P. FRITH, R.A.

The Names of the remaining nine Pictures will shortly be announced.

GETTY RESEARCH INSTITUTE
3 3125 01048 4273